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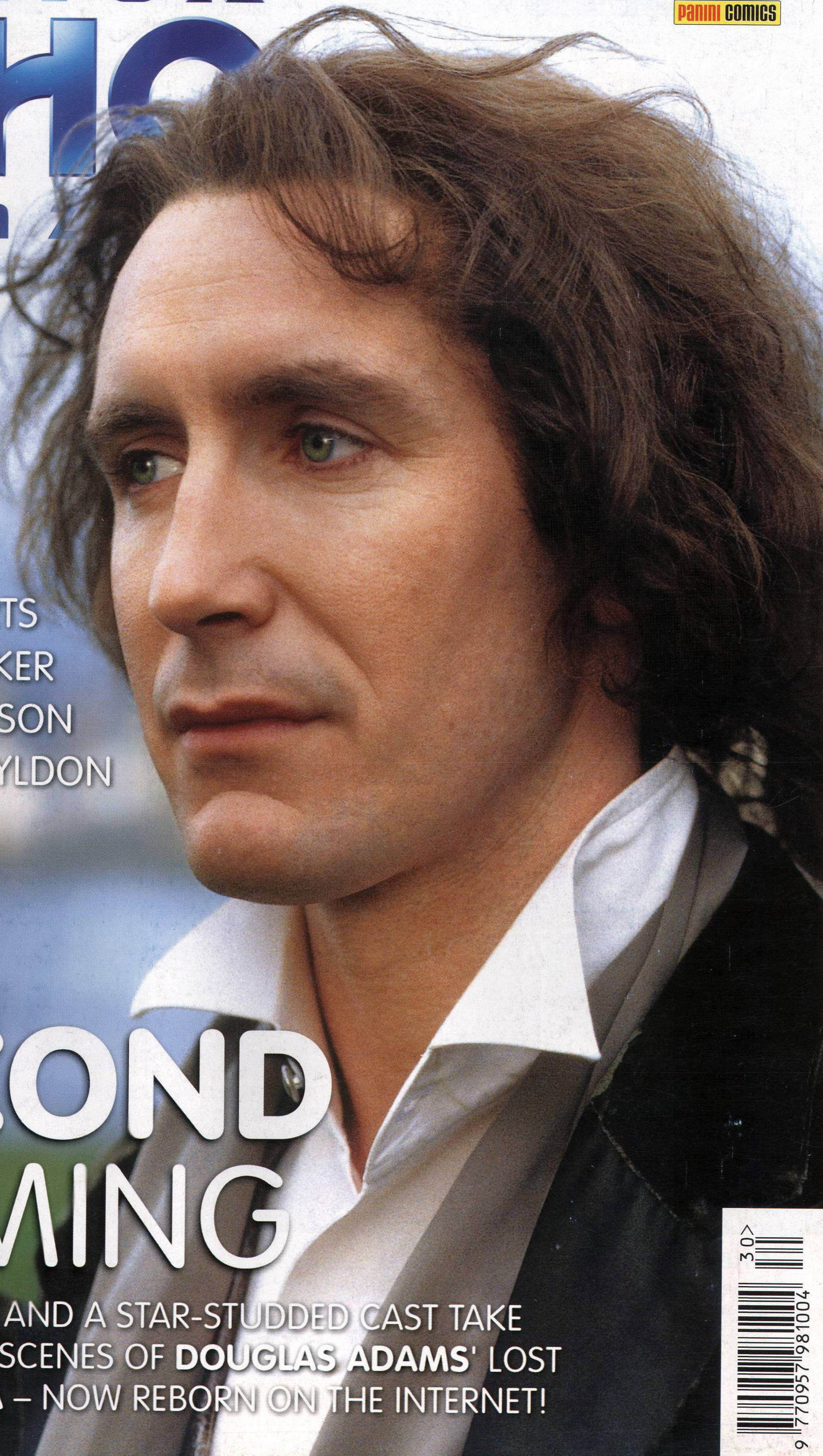

INSIDE
THE LIVELY ARTS
PERRY & TUCKER
DUDLEY SIMPSON
GEOFFREY BAYLDON

THE SECOND COMING

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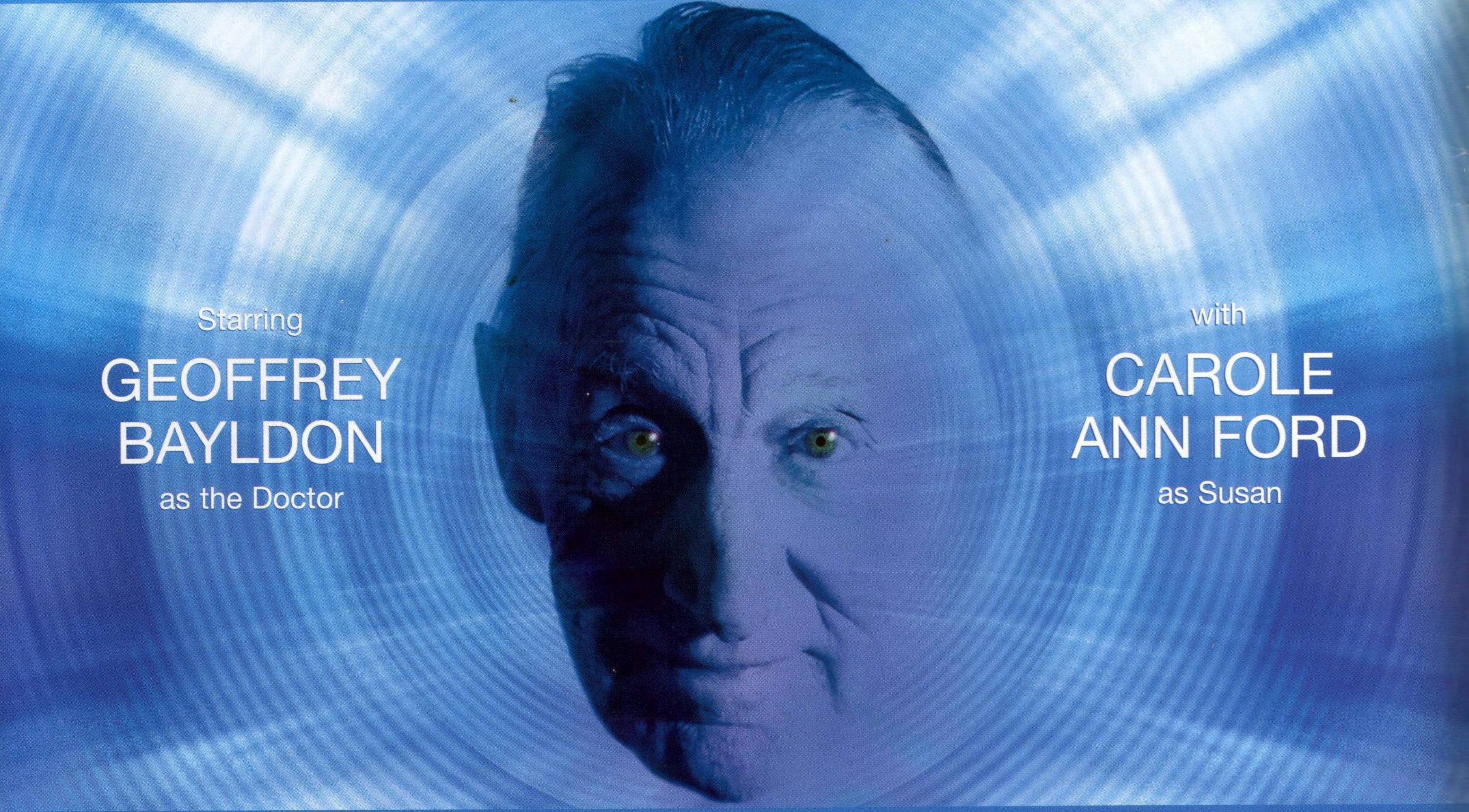

Starring
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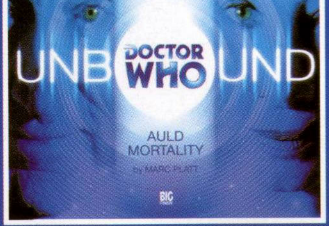
as the Doctor

with
CAROLE ANN FORD
as Susan

UNBOUND DOCTOR WHO



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by MARC PLATT

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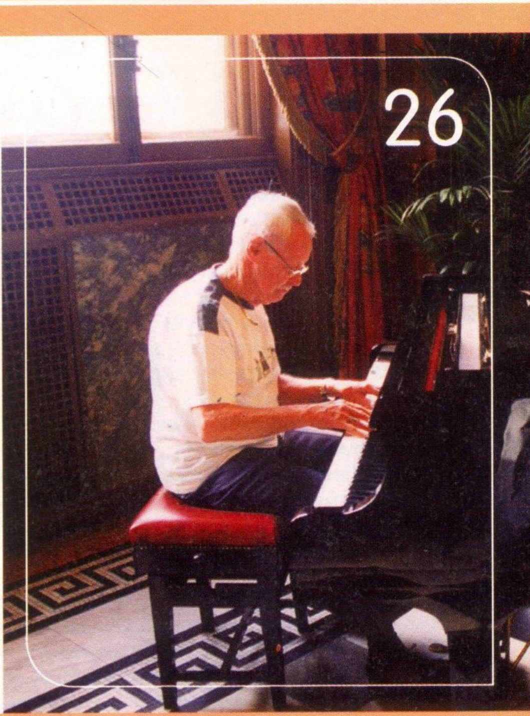
DWM 330

"COR – ALIENS! TRIFFICK!"



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Punting on the Cam, mind-draining spheres, and invisible spaceships ... Yes, it can only be **Shada** – getting a 21st century make-over as BBCi's latest webcast! Gary Gillatt was on hand during the recording to interrogate the star-studded cast who have re-created Douglas Adams' unfinished tale ...

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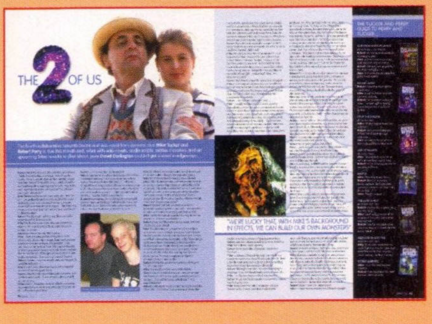
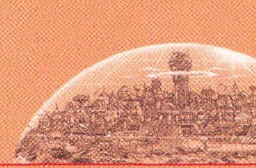
DOCTOR WHO
1963-2003



THE TIME TEAM

"I think Ken Livingstone should be the new Dr Who. He could charge the monsters £5 a day to invade London."



GALLIFREY **GUARDIAN**

EXCLUSIVE! EARTHSHOCK, TWO DOCTORS AND FENRIC LINE UP FOR DVD RELEASE

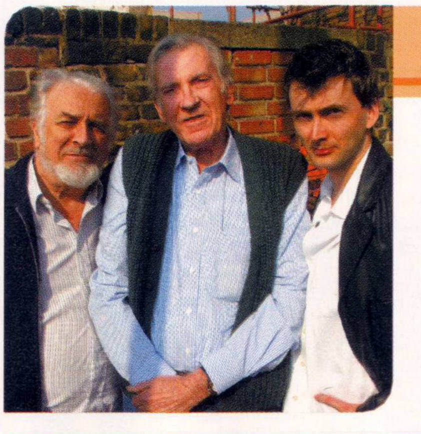
2003 DVD SCHEDULE TAKES SHAPE

BBC Worldwide has exclusively revealed to **DWM** provisional details about the rest of 2003's planned *Doctor Who* DVD schedule. Following June's release of *The Dalek Invasion of Earth* [see page 10], plans are afoot to release the 1982 Cybermen thriller *Earthshock*, the 1985 Patrick Troughton/Colin Baker team-up *The Two Doctors* and 1989's vampires and vikings saga *The Curse of Fenric*. These releases join 1973's tenth anniversary story *The Three Doctors* which had originally been planned for January but will now appear later in the year. That release includes a commentary from actors Katy Manning and Nicholas Courtney and Barry Letts, as well as clips and interviews from *Blue Peter*, *Pebble Mill at One* and BSB's 1991 *Doctor Who Weekend*. A full list of that disc's extra features was printed in **DWM** 322.

Like *The Ark in Space* and *The Dalek Invasion of Earth* releases, it is hoped that *Earthshock* will be enhanced by new state-of-the-art CGI effects replacing those seen on the original transmission of the story. Both the pink 'candy cane' gun effect and the freighter crash sequence are planned to be updated, although, as ever, the original as-transmitted version of the story will be included as an option for DVD users. A commentary for the story has been recorded by Fifth Doctor actor Peter Davison and his three co-stars; Matthew Waterhouse (Adric), Sarah Sutton (Nyssa) and Janet Fielding (Tegan). Among the other extras planned for the disc are a 30-minute 'talking heads' study of the story entitled *Putting the Shock into Earthshock*, which will include contributions from well-known *Doctor Who* names Mark Gatiss, Gary Russell, Steven Moffatt and Gary Gillatt, and an extract from a 1981 edition of *Did You See?* featuring a look back at *Doctor Who* monsters.

Bonus material for *The Two Doctors* is largely under wraps for the moment, but it is hoped one of the featurettes will be devoted to writer Robert Holmes. *The Curse of Fenric*, meanwhile, is provisionally planned for release as a two-disc set, including two different variations of the story. The first would be the four-part version as originally broadcast on BBC1 in 1989, while it is hoped the second will be a movie-length extended special edition, including many extra scenes, presented in Dolby 5.1 Surround Sound. It must be noted that these are only provisional plans and the details may change before release. As ever, **DWM** will bring you more concrete news as we get it.

Meanwhile, *The Horns of Nimon* is slated for its long-awaited VHS début on 2 June, finally completing the Fourth Doctor's era on the format, and leaving *Invasion of the Dinosaurs* as the only complete story yet to be released.



DAVID WARNER **IS** THE DOCTOR!

Further casting details have emerged about the second play in Big Finish's *Doctor Who Unbound* series of audio adventures. David Warner, star of such films as *Titanic*, *Star Trek VI*, *Performance*, *Tron*, *The Omen*, *Time Bandits* and *Planet of the Apes*, is to play the part of the Doctor in Jonathan Clements' *Sympathy for the Devil*, due for release in June. Warner's Doctor will be aided by Brigadier Lethbridge-Stewart, once again played by Nicholas Courtney, in an adventure set in 1997 Hong Kong. Also starring is actor David Tennant, who has previously appeared in episodes of the updated version of *Randall & Hopkirk (Deceased)* and *The Mrs Bradley Mysteries*, as well as the Big Finish *Doctor Who* play *Colditz*. *Sympathy for the Devil* was recorded on 24 March for release in June.

LETTS AND DICKS FORM A DEADLY REUNION

BBC Books Range Consultant Justin Richards has spoken exclusively to **DWM** to announce details of upcoming titles. November's anniversary release is written by the former TV producer/script editor team of Barry Letts and Terrance Dicks. *Deadly Reunion* sees the Third Doctor, Jo and UNIT caught up in strange events in a small English village. A sinister cult prepares for a day of reckoning – business as usual for UNIT, but can the Brigadier help prevent the end of the world? His friends and colleagues are not so sure because, this time, the Brigadier has fallen in love ...

2004 kicks off with January's *Sometime Never* ... which features the Eighth Doctor. Justin Richards' story sees the Doctor and Fitz embroiled in an adventure where a rogue element threatens the future of the universe merely by existing. Feburary's title, from David Bishop, is a Fifth Doctor and Nyssa story set in Victorian England, titled *Empire of Death*, while March's Eighth Doctor adventure is *Half Life* by Mark Michalowski. Richards promises that this story will have "no arc, no threads, no unnecessary back-story, just a good old-fashioned standalone adventure on another planet, albeit with a few twists!" April sees David McIntee's *The Eleventh Tiger*, a First Doctor adventure set in 19th century China. Richards describes this story as "an historical character piece with some sci-fi undertones and that elusive, unefinable, *Who*-ness about it."

The previously-announced 40th anniversary hardback is now titled *Doctor Who: The Legend*. Richards himself is the author, with contributions from Steve Cole and Jacqueline Rayner. **DWM** archivist Andrew Pixley acts as consultant.

OTHER NEWS...

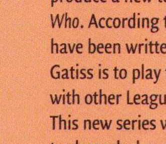
LEAGUE OF GENTLEMEN NOT PRODUCING WHO!

The Sunday Mirror ran a story on Sunday 16 March claiming that the team behind the hit comedy series *The League of Gentlemen* are in talks with senior BBC exceutives to produce a new television series of *Doctor Who*. According to the report, scripts have been written by the team and Mark Gatiss is to play the part of the Doctor, with other League members as villains. This new series will apparently "keep its trademark cheap wobbly sets and plastic monsters". The League confirmed, via their website, that there is "sadly no foundation to this rumour at all."

EVESHAM CONVENTION

A *Doctor Who* convention will take place on Sunday 25 May at Wood Norton Hall, Evesham, location for *Spearhead from Space* and *Robot*. No guests have been confirmed as yet, but the original TARDIS prop from the BBC will be appearing, as will a dozen Daleks from the Dalek Builder's Guild. The event will have free admission, but the organisers will be raising funds for the charity 'Oversome', the Cancer Support Group. As further details are announced, they will be made available at *www.woodnortonhall.co.uk*.

DAYS OF THE DALEKS



UK Gold is to run two 'Dalek theme days' during May over the two UK Bank Holidays. All of the existing complete Dalek stories (except, oddly, *The Chase*) will be broadcast across the two days. The full schedule is as follows:

Monday 5 May: *The Daleks* (7.20 am); *The Dalek Invasion of Earth* (10.45); *Day of the Daleks* (1.35 pm); *Planet of the Daleks* (3.25); *Death to the Daleks* (6.05). Monday 26 May: *Genesis of the Daleks* (9.50 am); *Destiny of the Daleks* (12.35); *Resurrection of the Daleks* (2.30); *Revelation of the Daleks* (4.20); *Remembrance of the Daleks* (6.10).

TROUGHTON'S ADAMANT

A lucky find has been made at the BBC Film and Videotape Library – what was thought to be a duplicate 16mm print of an existing episode of *Adam Adamant Lives!* turned out to be a missing edition of the 1960s telefantasy series. The show was produced by Verity Lambert, and the episode, *D for Destruction*, guest stars Patrick Troughton. This was his last role immediately prior to starting on *Doctor Who*. Fingers crossed for more finds ...

WHAT THE PAPERS SAID

A ROUND-UP OF **DOCTOR WHO**'S APPEARANCES IN THE UK PRESS, COMPILED BY **HUW TURBERVILL**

FEBRUARY

Peter Davison's Dangerous Davies on ITV1 went down well with Gareth McLean on February 8, but *The Guardian* telly critic still had a dig at a certain fan-base: "With no loud noises or sudden movements, *The Last Detective* flatters and soothes its audience – and it must beat doing *Dr Who* conventions." • *The Scotsman*'s George Kerevan, on the same day, asked why American TV is going through an unfashionable spell, saying it is reminiscent of the "period from the assassination of JFK in 1963 until the end of the Vietnam war in the 1970s [when] US culture became introverted. Reflecting this mood, US television became dull and safe. The opposite was true in Britain ... [with] a wave of innovative local programming, including *Coronation Street*, *Z Cars* and *Doctor Who*." • *The Guardian* again, on the same day, and Mark Lawson looked at "the standard-bearers, on screen and behind the scenes, of a new, more engaging kind of broadcasting ..." on British TV. Two mentioned *Doctor Who* ... Stephen Poliakoff, the 50-year-old producer of landmark dramas, picked out William Hartnell's first season as his favourite TV ever, while the new controller of BBC3, Stuart Murphy, 31, also listed the series as his all-time favourite. Former **DWM** favourite Russell T Davies, however, opted for *Pennies From Heaven* – the traitor! We know where you live, Davies ... • It seems the programme is truly back in fashion, as illustrated by the *Radio Times* (reported in *The Sun* on February 11) listing it as one of the 24 most influential TV shows of all time. • But *Who* came under attack from *The Independent on Sunday*'s Charlie Courtauld on February 16. He branded BBC3 as "tripe" and said he was not surprised that Murphy named the show as his fave: "No surprises there. One might have guessed that a sci-fi weirdo would be running a channel-load of pap-laden dross." Ouch. • *Daily Express* rugby writer Neil Squires (February 16) said former England prop Brian Moore looked a bit odd when he commentated on England's Six Nations win over France. "When the bald Moore appeared pre-match in headphones to discuss the art of the wind-up, he looked alarmingly like a Cyberman from *Dr Who*." • In *The Observer*, on February 23, Martin Bright investigated newly-built bunkers in Britain designed to withstand terror attacks, but thought he had seen them somewhere before. "The 'platinum service' for terror protection costs £36,000 a year," he wrote, "and looks like a set from *Dr Who*." • *The News of the World* has never been known for its taste, of course, and Ally Ross plumbed the depths on February 23, writing: "Great news – BBC2 is going to make a drama about Professor Stephen Hawking. But who is going to play his arch enemy, Dr Who?"

MARCH

The Independent, on March 4, used an interesting analogy when it criticised the Government for keeping us in the dark about terrorism. "Secrecy is the worst possible response to a potential threat ... We have been treated like children barred from watching *Dr Who* lest it stop us sleeping properly." • *The Times*, on March 8, highlighted an eye-catching aspect of the CV of new Watford Football Club chairman, Graham Simpson. "He played minor roles on TV – *Z Cars*, *Barlow at Large* and *Doctor Who*." Yes, who could ever forget his famous role in *Image of the Fendahl* as ... the hitcher?! • Another top telly exec bemoaned the absence of *Doctor Who* from our screens in an *Observer* feature on March 16. Condemning the quality of Saturday night fayre, Jane Tranter, BBC's head of drama, was asked to reveal her fantasy line-up, and said: "I'd like to do a modern version of *Dr Who* starring someone like Judi Dench." • Peter Davison told *The People*, on March 16, how he has been thinking about his days as a Time Lord. In his role in ITV1's *At Home With the Braithwaites*, he had to wear suitable attire for a Bollywood-style wedding. Davison, who wore a Maharajah's outfit, said: "It reminded me of my *Doctor Who* days when we did all that dressing up!" • Davison was named in *The Independent*'s *TV Heroes* series on March 21. "When a role calls for an affably bemused quality, casting directors send for Davison ... [he] stared at Daleks in much the same way as he did muggers in *The Last Detective* – more in sorrow than in anger." • Meanwhile, newspaper columnist Victor Lewis-Smith revealed his plans – in *The Daily Mirror* on March 22 – to bring the Daleks back. Planning a follow-up to his 1990s comedy series *TV Offal* which featured the Gay Daleks, his efforts have reportedly been blocked by Terry Nation's estate. "Once again I've been arranging for the pangalactic arse-bandits from the planet Mascaro to take to the skies," Lewis-Smith wrote. "Exploring Uranus, penetrating a red dwarf, and exsperminating all who cross their path as they travel around the universe in their interstellar cruiser, the Turdis. But, sadly, I have to tell you that you'll never see the shirt-lifting pepperpots on TV again. The Terry Nation estate – who happily gave me permission to use the Daleks five years ago – have now refused point-blank." Can't imagine why ...

tv offal

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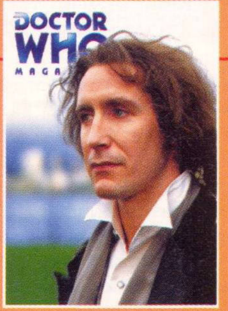
EDITOR'S **LETTER**



Love it, hate it or skim past it, the **DWM** comic strip has been a backbone of this magazine since its inception in 1979 (actually, for a fair bit of 1980, it virtually *was* the magazine!) I wasn't a huge fan of the strip before I joined **DWM** (I read it regularly, but I wasn't an avid follower) but, like most of the editors before me, its now become pretty much my favourite part of the job – the part where we actually get to make new *Doctor Who*, and, frankly, there's nothing to beat that!

The strip is all the more valuable these days, as it's now the only place you can *see* the Doctor's new adventures. You can spend three pages of a novel describing an alien planet or have someone on audio tell the listener where they're standing, but for me there's nothing to beat the sight of the TARDIS vworping into a new location.

It's also marvellous that **DWM** has so many talented and dedicated people working on its comic strip at the moment. Everyone works astonishingly hard, and as we're not a magazine with unlimited financial resources, a lot of it comes from sheer love of the subject matter. I honestly can't imagine another comic strip which has as much care, attention and love lavished on it. I think it shows.

> "Our strip is now the only place to **see** the Doctor's adventures"

The reason I'm burbling about the strip this month is due to the amazing reaction we had to the departure of Izzy a couple of issues back. We knew the girl was popular, but we never expected quite the response we got (a few selected comments can be seen on the right) and it pretty much confirmed a theory of mine – that since the strip made the transition to colour in issue 300, it's picked up quite a number of new readers. Hello there! Hope you're enjoying the ride!

Izzy's departure marks the end of a very trying seven years for the comic strip Doctor. He's been exterminated, regenerated, vampirised, married, eaten and, er, snogged, and we thought that he deserved a bit of a rest. The story starting on page 34 is our tribute to the more innocent, uncomplicated world of the **Doctor Who Weekly** strips (well, okay, with a bit of *2000AD*, *Roy of the Rovers* and *Whizzer & Chips* thrown in for good measure) and we hope you enjoy the breather.

And finally, as promised last issue, we're welcoming a new Assistant Editor on board, in the form of young Tom Spilsbury, freshly poached from the helm of *TV Zone*. Of course working on **DWM** will be a bit of a culture shock to Tom, who is more used to *TV Zone*'s eclectic range of *Doctor Who* news, *Doctor Who* features, *Doctor Who* interviews, *Doctor Who* reviews and an Andrew Pixley archive feature every issue, than **DWM**'s very different blend of ... oh. Oh never mind ...

Clay

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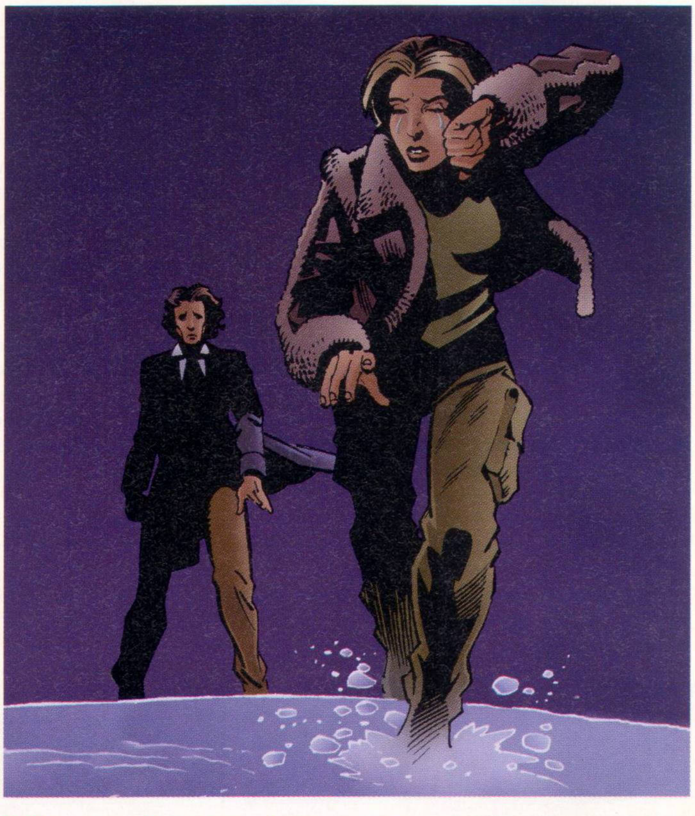


Sniffle ... our postbag this month was bulging with tear-stained missives after the emotional final bow of much-loved comic strip companion Izzy in **DWM** 328. And there was a panel on page 37 that was quite a talking point, too ...

ISABELLE SINCLAIR, 1996-2003

Crikey! You did say that the conclusion to *Oblivion* would be shocking. Shocked? I was *mortified*! And not just by Izzy's leaving. (So, C'Sorr's prediction did come true ...)

Thank you for setting straight the question of Fey's sexual orientation, (cue *Brookside* theme) but did you have to out Izzy as well?! You've managed to throw a big bucket load of icy-cold water over a load of male Izzy fans – come to think of it, before she merged with Shayde I wondered what Fey and Izzy got up to in their spare time when the Doctor wasn't around!

GARY WATSON
CRAMLINGTON

Please, please, *please* tell us the lovely Izzy is not leaving the **DWM** comic strip for good! She's been the best companion we've had for ages (alongside Charley Pollard). Flicking back through my old copies I was shocked (to say the least) that she's been with us for over six years – how time flies!

She's the Sarah Jane Smith for the current generation – youthful, cool, witty, smart, brave, beautiful and not constantly screaming or twisting her ankle. She will be greatly missed – by us and Fey too, it would seem ...

FLORENCE TANNER
VIA E-MAIL

Oh wow. I've just finished reading the end of *Oblivion*, and I can't believe that Izzy has finally left the Doctor! At least it was a happy ending, though, with the possibility of a return someday. The Izzy years really have been the best the comic strip has seen, with the standard for all aspects consistently high.

Goodbye Izzy S, you will be missed.

JAMES HADWEN
VIA E-MAIL

Just finished reading the final part of *Oblivion* – can I take this opportunity to praise all concerned? Fantastic artwork from Martin Geraghty and a very moving piece of writing from Scott Gray. I've a feeling we haven't seen the last of Jodafra and Destrii – an alternative Doctor and companion perhaps?

KEIRON WARD
VIA E-MAIL

We couldn't possibly comment ...

We'd like to say how much we are enjoying **DWM** these days. Each month, the magazine presents a terrific range of articles, which range from the analytical (anything written by Philip MacDonald) to the conversational (anybody interviewed by Ben Cook). From Andrew Pixley's no-stone-left-unturned research for the *Archives*, to The Watcher's pithy observations, there is always much to enjoy in each issue. And the comic-strip has, for some time now, been of a consistently high quality – so much so, that if we were Nick Hornby-esque (the type of person who likes to classify things), we'd be saying that we firmly believe the comic strip to be in its fourth 'Golden Era'. We're sure we weren't the only ones who struggled bravely to hold back a tear when Izzy left the Doctor in snowy Stockbridge to rush into her warm home and give her mum a hug ...

BARNABY JONES AND
VINCE STADON
VIA E-MAIL

And finally ...

Aahhhhh! The end of that comic strip just made me go 'aahhhh'. Just after I'd thrown up over the lesbian kiss too – which is actually a very marvellous thing, and important (maybe more than you know) and will be remembered for decades to come.

You clever, pioneering bastards!

RUSSELL T DAVIES
MANCHESTER

A LETTER FROM THE DOCTOR

It is unfortunate that in a series of articles in this magazine by its former editor about the "fan" and his/her relationship with the show and its performers [*The Fan Gene*, **DWM** 328], an unattributed comment, allegedly made by a female companion, has stirred up a minor eddy of disquiet in the *Doctor Who*niverse.

Without wishing to go too far down the unattributed path myself, the companions who have spoken to me and others on the subject have displayed reactions to the fevered speculation provoked by this somewhat unwise attribution, varying from the "We must root out and expose the offending actress, which certainly wasn't me!" to a bemused shrug at the brouhaha.

If any of them were to comment, it would seem like protesting too much, so I hope you will forgive me for wading in (well paddling in) on their behalf.

I have always treated the unattributed quote (so popular with journalists attempting to come up with a story when maybe there isn't one) with a healthy dose of scepticism. In this case, it would be somewhat disingenuous of the writer to imagine that the reference might not excite speculation, so presumably that was the intention. But the article derived little additional benefit from its inclusion. I can only suggest that the alleged quote by an alleged companion in a bar at a convention in the wee small hours says more about the writer than it does about anyone else.

To set the record straight. I think most of the actors involved with *Doctor Who* will agree with me that there are as many different personalities among fandom as there among accountants, lawyers, traffic wardens, ex-editors and actors. Some of the latter, for instance, are a delight and some are decidedly flaky – and in between those extremes there is whole spectrum of qualities and personality traits to be rejoiced in or avoided.

The stereotypical actor is self absorbed, booming, vain and gushing. They exist. Just as the pompous lawyer exists, the boring accountant exists, the flash car salesman exists and the barking fan exists. But there just as many pompous fans, barking lawyers, flash accountants and boring car salesmen.

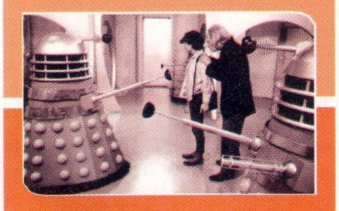
I offer these musings for no charge and I hope they cast a little light into the gloom.

COLIN BAKER
VIA E-MAIL

To say I was shocked at page 12 (the 'Trendy Fan') of **DWM** 328 is something of an understatement; it's bloody me! The coat, the jeans, the trainers, the hair, the copy of NME, the shirt, the vague left-wing politics and, to cap it all, I went to see Suede last November! Are you tracking all your readers or something? How the hell did you know?

MILES I HAMER
BATH

IN **DW**M 331...



MUTANT MAYHEM!

It's the end of an era as Andrew Pixley presents the last ever regular **DWM** Archive! And it's back to 1963 we go, for the first ever appearance of the Daleks ...

FAN BOY THREE!

Gary Gillatt's fan-tastic journey comes to an end in the third and final part of **The Fan Gene**!

LIVELY CONVERSATIONS!

Those Tom Baker and Philip Hinchcliffe **Whose Doctor Who** interviews in full at long last!

PLUS ...

The Nightmare Game Part Two, The Time Team meet **The Mutants**, **The Watcher** scrutinises **Shada**, and all your usual faves!

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NEW MP3 format CDs
Daleks Masterplan £17.99
William Hartnell and Peter Purves.
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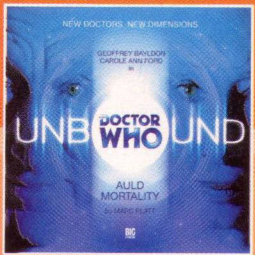
COMING **UP...**

UNBOUND: AULD MORTALITY

AN AUDIO DRAMA BY **MARC PLATT** PREVIEW BY **BENJAMIN COOK**



RELEASED MAY 2003
Featuring The Doctor and Susan
Enemies That'd be telling!
Setting Gallifrey
You'll like this if you like ... Platt's *Doctor Who* novels (especially *Lungbarrow*), *Gormenghast*, *His Dark Materials*, special 'soap bubble' episodes of *EastEnders*, *Sliding Doors*, the Dalek segment of *The Five Doctors*, *100,000 BC*
Listen out for A talking elephant! And why not?

The Doctor Geoffrey Bayldon
Susan Carole Ann Ford
Quences Derren Nesbitt
Badger Toby Longworth
Hannibal Matthew Brenher
Captain Surus Ian Brooker
Gold Usher Nicholas Briggs

Music Alistair Lock
Producers John Ainsworth
Jason Haigh-Ellery
Director Nicholas Briggs

Go on – admit it! As a fully paid-up, card-carrying *Doctor Who* fan, you like nothing better than contemplating, speculating and salivating over which distinguished members of the acting profession were born to play the Doctor, but were cruelly overlooked in favour of [insert name of your least-favourite Doctor here]. 'Fantasy Who' is a staple part of what being a *Doctor Who* fan is all about.

And in an admirably brave, undeniably controversial leap into the unknown, Big Finish has speculated and salivated along with the rest of us to come up with a series of six single-CD adventures starring a variety of 'alternative' Doctors in stories that deliberately ignore established *Doctor Who* continuity. The range kicks off this month with Marc Platt's *Auld Mortality*, which partners Carole Ann Ford as Susan with top thesp Geoffrey Bayldon, best remembered for his roles in *Catweazle* and *Worzel Gummidge*, in an adventure that asks the ultimate question – what would have happened if the Doctor and Susan had never left Gallifrey ...

"I was the first person to be asked to play Doctor Who," reveals Mr Bayldon – and he isn't talking about the new *Unbound* audio range, but the original 1963 television series! Geoffrey was offered the part before William Hartnell, apparently. Things could have been so very different ... "I said no without having seen the script." Erm, why? "I've always been able to play old men. I mean, when I was 22, I was playing old men. And I suddenly thought, 'I must stop this! I'm too young! I'll get stuck playing old men forever.' I said to my agent, 'Don't let me know about any offers to play old men!' And then I was offered the lead role in *Doctor Who*. I was out of work at the time. My agent rang and said, 'Geoffrey, I thought I'd better tell you – how would you like 52 weeks' work?' I couldn't believe it. 'It's a new thing called *Doctor Who?* – with a question mark – and I don't know much more than that,' she said. 'There's only one thing that's a little worrying – he's an old man.' I had to think it over for five or ten minutes, but I knew that I'd decided not to take such roles for a reason. I've often wondered what would have happened had I taken the part."

Geoffrey considers his starring role in 1970s children's series *Catweazle* to have been a better bet: "That was right up my street. My agent said, 'It's the most wonderful script ever ...'" But the time-travelling wizard was an older man. "Yeah, but I wasn't so bothered by then. I'd spent a few years playing characters that were my own age. And Catweazle was written with me in mind. And it was good – while it lasted. Hmm, *Catweazle* came along in 1969 ..." And had Geoffrey done *Doctor Who*, he might not have been offered the role? "Exactly, yes. That's my point." Has he *never* regretted turning down *Doctor Who*? "Not even once." **DWM** reminds Geoffrey that Carole Ann Ford would have played his granddaughter. "Hang on – was she the original companion?" His eyes widen in exultation. "Oh, I didn't know! I wish I'd known that." Would it have made a difference? "Hmm, well, you never do know!"

Indeed, Carole Ann played the original *Who* companion, Susan Foreman, in 52 television episodes. And now she's reprising the role for Big Finish. "How many times must I end a line with '*Grandfather*'?!" she shrieks, storming out of the recording studio in a simulated fit of pique. As soon as she enters the green room, however, she explodes with laughter. Has she ever *really* got fed up with *Doctor Who*? "Yeah, I often did. The character of Susan never lived up to expectations. I wanted her to be more complex." Is she more complex in *Auld Mortality*? "She's moved on a hell of a lot. There's much more weight to her, much more substance ... although she still has some of the old Susan characteristics. Ahem, I'm not going to name them!" And what's Geoffrey like to work with? "I'd never met him before. I'd admired him tremendously for *Catweazle* and a number of other things. I've always thought he'd be a fantastic Doctor Who ..."

Someone once said – I forget who it was – that the role of the Doctor was actor-proof. Is Geoffrey confident about testing that theory? "I'm loving every minute of it!" How

Benjamin Cook

"I WAS THE FIRST PERSON EVER TO BE ASKED TO PLAY DOCTOR WHO!"

Geoffrey Bayldon reveals how it could all have been so different back in 1963 has he decided to play the Doctor, then? "Hmm, well, the part isn't an exact spirit. Science fiction can be cold, inhuman, impersonal ... I like something that has character. And on audio, I can't be physical. You can't tell whether I'm wearing a scarf, a t-shirt or a jockstrap! It's all in the voice. Mind you, I can't sit still! I'm a physical actor, even behind a microphone."

Of course, Geoffrey did appear in *Doctor Who* on television – not as Doctor Who himself, but as Organon in *The Creature from the Pit*. "I was a bearded old thing as usual," he says. "And there was a creature that appeared from some cavernous place ... From the other side of the set, there suddenly came this, well, bloody great thing! And it came on, and then it got fatter! Heh-heh!" Geoffrey isn't the first person to find Erato amusing in a schoolboyish sort of way. "I was supposed to react with fear," he smiles, "but somewhere there's an outtake of me saying, 'Oh my! That a big one!'"

Lisa Bowerman

> "SUSAN'S MOVED ON A HELL OF A LOT. THERE'S MORE WEIGHT TO HER."
> **Carole Ann Ford** on returning to the role of Susan

Someone else who appeared in proper *Doctor Who* on the telly is Derren Nesbitt, portraying the villainous Tegana in 1964 televisual treat *Marco Polo* – opposite Carole Ann Ford, as it happens. And fresh from his success playing slimy Thomas Dodd in last year's *Spare Parts*, Derren has been cast as the slightly more pleasant Ordinal-General Quences ("he's very peculiar") in *Auld Mortality*. How is he enjoying his second Platt-scripted play? "The story's very clever. I think it's very well-written." And confusing? "Oh yeah, but I've done *The Prisoner* remember! This is easy to follow after that."

DWM has encountered Derren before, of course, but had not uncovered his amazing capacity for telling rude stories: "I had to sign a girl's tit once!" he tells me, as he scribbles his name on an *Auld Mortality* recording script. "I thought I'd better sign her tit or I might appear a coward. And do you know what? It puckered!" Left or right? "I can't remember. Tits do nothing for me." Derren launches into another story about an Edinburgh teashop, his ex-girlfriend and an orgasm, prompting **DWM** to cover its ears in disgust and demand a more printable anecdote. "Have I told you about the monkey that had diarrhoea on *Marco Polo*?" Yes. In **DWM** 320, to be precise.

"That monkey was disgusting," Carole Ann chuckles, joining in the fun. "The poor little thing was terrified. We couldn't get him down."

Derren and Carole Ann haven't seen each other since recording *Marco Polo* together, but they talk as though they're old friends: "I remember being terribly in awe of you," giggles Carole Ann. "You had such stature."

"Really?! My goodness me! We were so terribly young. You were this tiny little girl ..." Does Derren remember his first impressions of Carole Ann? "Ah yes, I do indeed. I thought she was a very, very attractive girl ..."

"I bet you say that to all the actresses!"

"Yeah, I do. My court case comes up on Thursday!"

Carole Ann almost chokes laughing. "*Marco Polo* was my favourite story," she grins. "And now they've lost it completely, which is terribly sad. Yeah, I loved *Marco Polo* ..."

"It doesn't seem like 40 years, does it?"

"Depends what day you ask me," she chuckles. "It depends how you measure time ..."

How much has the profession changed over the last 40 years, I ask her? "Radically, I think. Don't you?"

"Oh yes, totally," replies Derren. "And for the worse. They say actors and prostitutes are the oldest professions – both ruined by amateurs!"

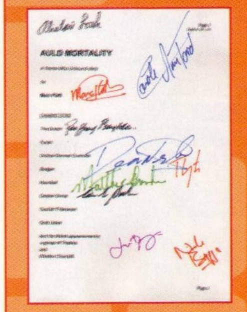
"People say strange things about actors."

"They say that we're difficult. Some people say that *I'm* difficult, but I don't give a damn," he exclaims. "I'm too old, and too rich, to worry about it. It's a lousy profession, there're no two ways about it."

The atmosphere in the green room is turning decidedly blue. Geoffrey Bayldon has entered the contest to tell the most unprintable anecdote ever – a deliciously dirty yarn about a taxi driver, *Catweazle* and a whip. "Thank God the press never got hold of *that*," he says. And there was me thinking that Geoffrey was a *sweet* old man! "I was quite swimming in a pool of despair," he whispers, turning to me – and referring, I think, to the *Auld Mortality* script. "At first, I thought, 'What the hell's this about?!' It's very complicated. And then I took three coloured highlighter pens – one for the instructions for what's happening, one for what I'm saying in my mind, and one for what I'm saying out loud ... And then it all began to fall into place."

So, would Geoffrey like to play the Doctor again? "Oh yes, why not? I'm too old to play Catweazle," he laments, "because I'm 79 and the part needs enormous energy, but some more Big Finish? That could be just what the Doctor ordered ..."

WIN MORTALITY!



Big Finish Productions has kindly provided us with a truly unique competition prize – five original *Auld Mortality* recording scripts signed by the entire cast and crew (including Geoffrey Bayldon, Carole Ann Ford, Derren Nesbitt and Marc Platt)! To be in with a chance of winning one, all you have to do is answer this ridiculously easy question ...

For which TV role is Geoffrey Bayldon most famous?

Is it: [a] Catweazle; [b] Kat Slater; or [c] Top Cat?

Answers on a postcard or stuck-down envelope marked ELECTRICKERY! to the editorial address by 30 June, please.

TIME-PATH INDICATOR

MAY

SATURDAY 3

TV Doctor Who: Planet of the Spiders by Robert Sloman [Third Doctor & Sarah Jane] UK Gold

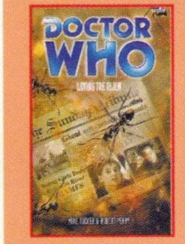
SUNDAY 4

TV Doctor Who: Robot by Terrance Dicks [Fourth Doctor, Sarah Jane & Harry] UK Gold

MONDAY 5

TV Doctor Who: Dalek Marathon Various Stories [See *Gallifrey Guardian* for details] UK Gold

Novel Doctor Who: Loving the Alien by Mike Tucker & Robert Perry [Seventh Doctor & Ace] BBC Books



SATURDAY 10

TV Doctor Who: The Ark in Space by Robert Holmes [Fourth Doctor, Sarah Jane & Harry] UK Gold

SUNDAY 11

TV Doctor Who: The Sontaran Experiment by Bob Baker & Dave Martin [Fourth Doctor, Sarah Jane & Harry] UK Gold

SATURDAY 17

TV Doctor Who: Genesis of the Daleks by Terry Nation [Fourth Doctor, Sarah Jane & Harry] UK Gold

SUNDAY 18

TV Doctor Who: Revenge of the Cybermen by Gerry Davis [Fourth Doctor, Sarah Jane & Harry] UK Gold

SATURDAY 24

TV Doctor Who: Terror of the Zygons by Robert Banks Stewart [Fourth Doctor, Sarah Jane & Harry] UK Gold

SUNDAY 25

TV Doctor Who: Planet of Evil by Louis Marks [Fourth Doctor & Sarah Jane] UK Gold

MONDAY 26

TV Doctor Who: Dalek Marathon Various Stories [See *Gallifrey Guardian* for details] UK Gold

THURSDAY 29

DWM Issue 331 on sale *Panini Comics, £3.40*

SATURDAY 31

TV Doctor Who: Pyramids of Mars by Stephen Harris [Fourth Doctor & Sarah Jane] UK Gold

ALSO THIS MONTH

DOCTOR WHO
CREATURES OF BEAUTY

Audio Drama Doctor Who: Creatures of Beauty by Nicholas Briggs [Fifth Doctor & Nyssa] Big Finish

Audio Drama Doctor Who Unbound: Auld Mortality by Marc Platt [Geoffrey Bayldon as the Doctor & Susan] Big Finish £9.99

JUNE

MONDAY 2

Video Doctor Who: The Horns of Nimon by Anthony Read [Fourth Doctor, Romana & K9] *BBC Worldwide*

Novel Doctor Who: The Last Resort by Paul Leonard [Eighth Doctor] BBC Books

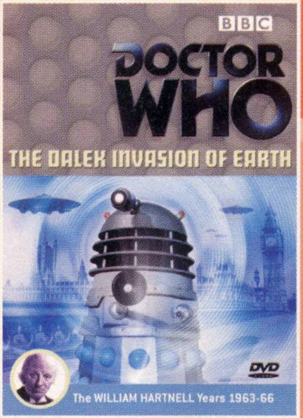
MONDAY 16

DVD Doctor Who: The Dalek Invasion of Earth by Terry Nation [First Doctor, Susan, Barbara & Ian] *BBC Worldwide*

Except where stated: BBC Books novels £5.99; BBC videos £12.99; BBC DVDs £19.99; BBC Radio Collection/Big Finish audios £13.99 [all double CD]. All prices quoted are RRP.

THE DALEK INVASION OF EARTH

A DVD STARRING **WILLIAM HARTNELL** PREVIEW BY **DAVID DARLINGTON**


BBC
DOCTOR WHO
THE DALEK INVASION OF EARTH
DVD
The WILLIAM HARTNELL Years 1963-66

RELEASED JUNE 2003 (TBC)
Featuring The First Doctor, Ian, Barbara and Susan
Enemies The clue's in the title ...
DVD Extras

- Documentary featurettes on the filming locations, the design work, the development of the Dalek voices, and the recollections of the guest cast
- Audio commentary from William Russell, Carole Ann Ford, Verity Lambert OBE and Richard Martin, interviewed by Gary Russell
- CGI replacement visual effects option and featurette
- Script to Screen: an animated presentation about a typical recording session
- *Blue Peter*: Valerie Singleton making Dalek cakes
- Home movie footage from rehearsals
- Original BBC1 trailers
- Production notes
- Photo Gallery
- 'Easter Eggs'

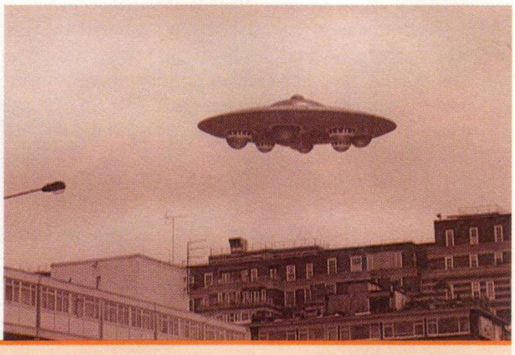
"The anniversary year needed a Dalek story," is the understandable insistence of DVD content producer Steve Roberts, "and this was the obvious choice – it hasn't been available for ages, whereas *The Daleks* was released on VHS quite recently."

Fair point. Naturally, since this is a black-and-white era release, the Restoration Team's Peter Finklestone has been on hand to VidFIRE up the picture again. Compared even to the recently-released *The Aztecs*, it's clear that the 'videoising' process has improved again, as Finklestone confirms. "Indeed, it's likely to continue improving incrementally. As ever, a major factor is the quality of the source material, and here we were fortunate that most of the negatives are in excellent condition." Musician Mark Ayres has, of course, cleaned up the soundtrack, and has also created "a little musical sting – in retro sci-fi stylee! – for the 'BBFC Title Card'." For the what? "Because none of the episodes is actually titled *The Dalek Invasion of Earth*," explains FX wizard Mike Tucker, "we need to put up a title card before the first episode, which I did in the same 1950s style as the replacement effects."

As the *what?* gasps a shocked section of the **DW**M readership. "Steve Roberts reckoned the model work looked like a pie tin waved in front of a photo of London," Tucker explains, "so asked if I would re-jig those shots in a style sympathetic with the original material. It's all based around 1950s B-movie effects. I'm very proud of it, and Verity Lambert was impressed too." Those keen to see the original 1960s show, warts and all, can rest easy that this is merely an optional extra, and that the pie tin is there as default. "People will find the story more accessible in its pristine form," Roberts believes. "I used to consider it a dull plod, but having worked on it I've enjoyed it greatly."

So much for the quality of the programme presentation – what of the supporting features? *The Dalek Invasion of Earth* doesn't skimp on the extras, even outdoing the recently-released *Talons of Weng-Chiang*. "We had the luxury of a second disc," says Finklestone, "so it was a good opportunity to produce a mixture of items that would form a comprehensive account of the making of the story. All the participants were keen, except Peter Fraser, who played David Campbell. Having been out of the acting profession since 1970, he was concerned that he would have nothing worthwhile to contribute. Fortunately I was able to reassure him, and his contribution was most useful! One disappointment was that the lovely Peter Hawkins was unable to participate through ill-health, but we were fortunate to have access to a recording of him from a convention panel."

For the third release in succession, the commentary track is experimental in nature, with Gary Russell on hand to jog the memories of the other participants. "We asked Gary if he would like to be involved in the commentaries some time ago," says producer Paul Vanezis, "and he was flattered to be asked. I was, however, dubious as to whether the commentaries needed a moderator, because the other titles have worked out well without one – what is key is getting the right mix of people in the first place. I do think, though, that Gary complements the team really well on this occasion. Certainly we will use a moderator in the future, but it will depend on the dynamics of the commentary team as to which titles it will affect."



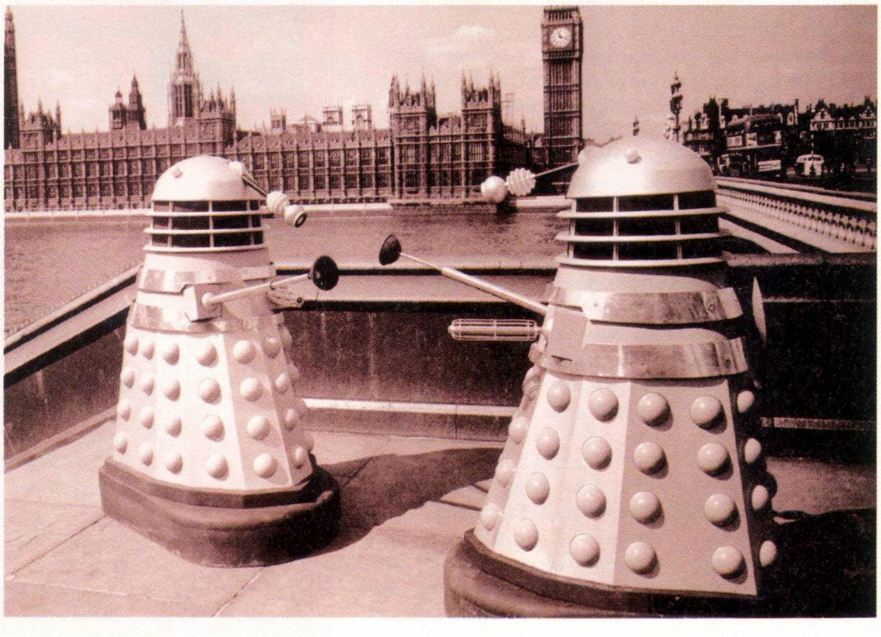
"PEOPLE WILL FIND THE STORY MORE ACCESSIBLE IN THIS FORM"

Steve Roberts on **The Dalek Invasion of Earth**'s new CGI effects sequences

As this story, famously. marked *Doctor Who*'s first substantial deployment of filmed location work, **DW**M Time Teamer Richard Bignell – author of *Doctor Who On Location* – has been on hand for this release to fill in the details, including the welcome incorporation of the one thing his book lacked – a chance to see what the locations look like now! "*The Dalek Invasion of Earth* is actually very badly represented in terms of original production paperwork," says Bignell, "and it took a lot of work to track down many of the locations, other than the obvious central London ones. Wood Lane Underground Station was the hardest to find – the site has been due for demolition for some time, in order to make way for a shopping centre, so I needed to be quick. I was given a fantastic guided tour of the old station and its disused passageways and platforms."

New fact! New fact! "Rather wonderfully," Bignell continues, "one new location was discovered. I had previously believed the bridge scenes for *World's End* were shot on the south side of Hammersmith Bridge, where a set of stone steps lead down into the Thames. However, on visiting the site again, it just didn't look right. Designer Spencer Chapman confirmed during his interview that those scenes had not been filmed at Hammersmith, but at Kew Rail Bridge. Travelling back home to Kent that evening, I made a detour to Kew, and immediately saw, even through the dark and the rain, that it was indeed the location ..."

I'm biased as I share Richard's obsession on this subject, but personally I'd love to see more material like this on forthcoming releases. "Well, there are no plans to repeat such a feature," Bignell replies, "but if people enjoy this one there's always a chance, if the story is appropriate ..." DWM



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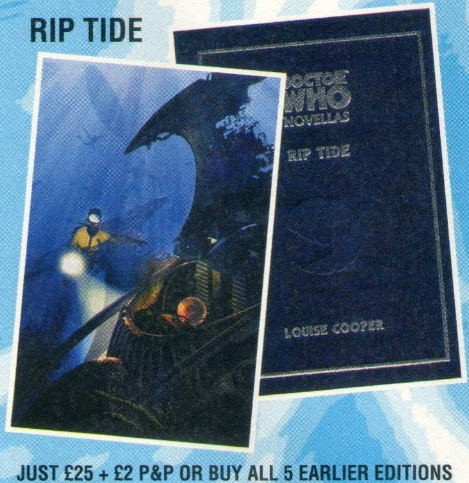

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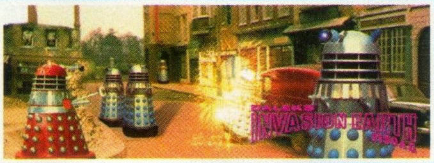
DALEKS' INVASION EARTH 2150 A.D.

DESIGN 3



DESIGN 4

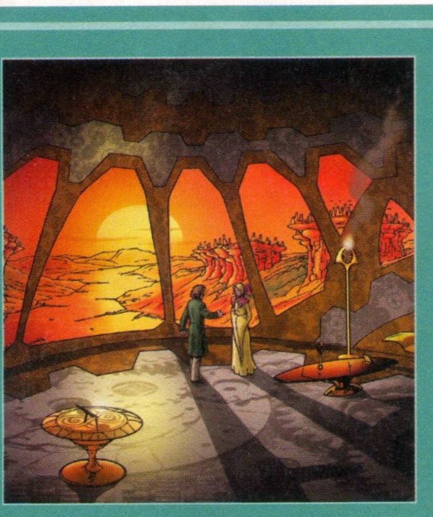
DR. WHO AND THE DALEKS

BUYING • BUYING • BUYING

We wish to buy signatures of PATRICK TROUGHTON, WILLIAM HARTNELL, JON PERTWEE, PETER CUSHING and ROGER DELGARDO. Please offer.

FRIENDS REUNITED

This month sees the internet première of BBCi's **Shada** – an audio drama remount of **Douglas Adams'** lost Season Seventeen Krarg caper. **Gary Gillatt** was on hand to speak to the cast and the crew of this unique online event ... Photography by **Barnaby Edwards** Illustrations by **Lee Sullivan**



The Doctor decides it's time to get to the point. "What have you done with the Professor's mind?" he asks.

"It will be put to a more useful purpose," replies Skagra, haughtily.

"I would argue that it was serving a very useful purpose where it was."

"Not to me."

"You realise he died?" says the Doctor.

"Only his mind was of use to me," says Skagra. "Not his life."

"You take a very proprietorial attitude to other people's brains," responds the Doctor, calmly.

"It seems to me," says Skagra, his voice rising slightly, "that the Time Lords take a very proprietorial view of the Universe."

There is a pause.

"Hold on," says Lalla Ward, looking across the room to Nick, the director. "Surely the Doctor would be more accurate about his reference there. Skagra hasn't stolen the Professor's brain, only his mind."

"That's right," agrees Andrew Sachs, dropping his thin, high Skagra voice. "The actual brains of the victims stay in their heads, don't they?"

"It's a good point," replies Nick. "I imagine that Douglas was trying to avoid the repetition of the word 'mind'."

"Well Douglas should have known better," says Lalla, firmly. "And it's a bit silly to worry about repetition of the word 'mind' now. It's all 'I want your mind, I want his mind' for the next 60 pages."

"So would you like me to change 'brain' to 'mind' on that line?" queries Paul McGann. "Because, y'know, I think the Doctor would be far more accurate about his reference there."

Shada, written by Douglas Adams in the summer and autumn of 1979, was originally intended to close the seventeenth season of *Doctor Who*. Location filming on the six-part serial was completed more-or-less as scheduled, as was the first of three studio recording sessions, but an industrial dispute at the BBC in November 1979 led to the loss of the remaining studio time and, ultimately, the serial's cancellation.

Shada has always been referred to as 'The Lost Story', but it is far more than just another unbroadcast script. As the last serial produced by Graham Williams, and the last to be written by Douglas Adams, it wasn't just any old *Doctor Who* story that was lost when *Shada* collapsed. It should have served as the last hurrah for the more anarchic, devil-may-care adventures of the late 1970s, but instead *Shada* came to signify the premature curtailment of a whole era and ethos of *Doctor Who*.

In 1992, BBC Video sought to complete *Shada*, at least to a degree, but the resulting mix of surviving footage and eccentric narration, though entertaining in its way, failed to capture the true spirit and energy of the story.

But to everything there is a time, and the time for *Shada* has finally come, thanks to the dedication and investment of the Cult site at BBCi, and the talents of Big Finish Productions. With the backing of the online team, Big Finish producer Jason Haigh-Ellery undertook delicate negotiations with the estate of the late Douglas Adams to secure the rights to the scripts. These were then passed to Gary Russell, who, with utmost respect to the source material and to Adams' intentions, cleverly adapted the serial for audio and for Paul McGann's Eighth Doctor. Nick Pegg, the director, rose to the challenge and recruited an astonishing guest cast: international star James Fox is the mysterious Cambridge academic, Professor Chronotis; Andrew Sachs, perhaps best remembered as Manuel in *Fawlty Towers*, reinterprets the cold-hearted villain, Skagra; *House of Cards*' Susannah Harker and Sean Biggerstaff from the *Harry Potter* films play students Clare Keightley and Chris Parsons; comic actor Melvyn Hayes is the college porter, Wilkin; Hannah Gordon gives voice to Skagra's spaceship; and Lalla Ward and John Leeson are back in their familiar roles as Romana and K9.

How exactly the Eighth Doctor comes to be caught up in an adventure that should have been enjoyed by his Fourth incarnation is a mystery we shall leave this new *Shada* to answer when the six-part webcast begins on May 2. But before then, it's time to meet the cast and crew in their Bristol recording studio ...

The Krarg commander growls its greeting to Skagra. "What are your orders, my Lord?"

Andrew Sachs peers over his script. "Cod and chips twice, please. And a carton of mushy peas."

The Book Group: Sean Biggerstaff, James Fox and Susannah Harker find their way around St Cedd's. © DWM

"DOUGLAS WOULD HAVE BEEN THRILLED THAT ALL THESE LOVELY PEOPLE WERE RECREATING SHADA – HE'D HAVE BEEN HERE HIMSELF, PROBABLY!" **LALLA WARD**

It was Martin Trickey, commissioning editor of Drama and Entertainment at BBCi, who gave the green light for Shada. "We've already done two original *Doctor Who* audios at BBCi in the form of *Death Comes to Time* and *Real Time*," he says. "But when Jason Haigh-Ellery from Big Finish suggested we could secure the rights to *Shada*, we leapt at the chance. To have something written by the great Douglas Adams was very special for us. It's a marvellous script, and the involvement of Douglas Adams will bring a whole new crowd of people to the story, to BBCi, and to *Doctor Who*."

Jason is standing nearby, so the same question goes to him. "Why *Shada*?" he repeats, somewhat bemusedly. "Isn't it obvious? To be able to do a complete recording of a lost Douglas Adams script? Who wouldn't jump at the chance to do that?"

But Big Finish hasn't jumped at that chance before, so why now? "Well, to be honest," says Jason, laughing, "it's all a matter of money. Because *Shada* was never finished within a certain allotted period, the rights to the script reverted to Douglas Adams, and then, after his death, to his estate. It would be fair to say that Douglas wasn't exactly the most prolific writer in the world, so his work is at something of a premium. *Shada* was never something that Big Finish could afford on its own, especially not with the cast we wanted, so we needed a partner, and we've always had a great working relationship with BBCi."

There is perhaps some sense of completeness that the BBC is involved in finally recording the whole of a story it once abandoned. "Oh yes," says Martin. "It's great to rectify that mistake. We've picked up this script which was once discarded, cast it with a whole load of incredibly famous and talented actors, and I'm certain we're going to be able to give listeners a really enjoyable experience. Nick Pegg has done such an amazing job in bringing this cast together, which will be of enormous benefit not only to BBCi, but to the standing of *Doctor Who* at the BBC in general. By giving

Cambridge circus! Left to right: Nick Pegg (director), Andrew Sachs (Skagra),Hannah Gordon (Ship), Stuart Crossman (Constable/Motorist/Shada Voice/Krargs), John Leeson (K9), James Fox (Chronotis), Susannah Harker (Claire), Sean Biggerstaff (Chris), Paul McGann (Doctor Who), Lalla Ward (Romana), Melvyn Hayes (Wilkin), Jason Haigh Ellery (producer). © DWM

us such an impressive production, Nick will allow us to present something new, original and exciting, and to really catapult *Doctor Who* out of its niche. I'm sure *Shada* will appeal to a huge audience, which is vital for BBCi, and fantastic for *Doctor Who*."

Paul McGann is recording assorted screams and moans to signify the Doctor's mistreatment by Skagra's mind-sucking sphere. "Argh!" he groans, "Aargh ... ugh ... aaargh!"

"Thanks Paul," says Nick. "That's just brilliant."

"Three years at RADA for that!" laughs Paul gleefully. "Would you like me to do some more?"

Nick smiles and turns to Andrew Sachs. "Now could we just do your lines as the sphere attacks the Doctor again?"

Andrew nods and clears his throat. "This time, Doctor," sneers the icy voice of Skagra. "This time, no-one will come to your rescue. I shall have your mind." It's chilling stuff.

"Y'know," says Paul. "I completely believe you!"

"Poor Skagra," says Andrew. "I have the feeling he's a very lonely man. I think he needs a wife and kids. A talking spaceship is no real substitute for the love of a good woman, is it?"

"GOOD FANTASY IS SO STRAIGHTFORWARD. I MEAN, YOU CAN'T IMAGINE OLD SKAGRA HAVING A LIFE OUTSIDE OF THIS STORY, CAN YOU?" **ANDREW SACHS**

Andrew Sachs is enjoying a quiet moment in the studio green room, reading a back issue of **DWM**. It seems a shame to disturb him from such a noble pastime, but perhaps his rather sceptical expression suggests that he'll be glad of the distraction.

"There's an awful lot to know about *Doctor Who*, isn't there?" he says, mild incredulity in his voice.

"That's an understatement," I reply, before wondering why his path has never crossed that of *Doctor Who* before.

"Well, my agent put my name forward to be Doctor Who once," he says. "But the producer didn't seem very interested! I believe Sylvester McCoy got it instead ..."

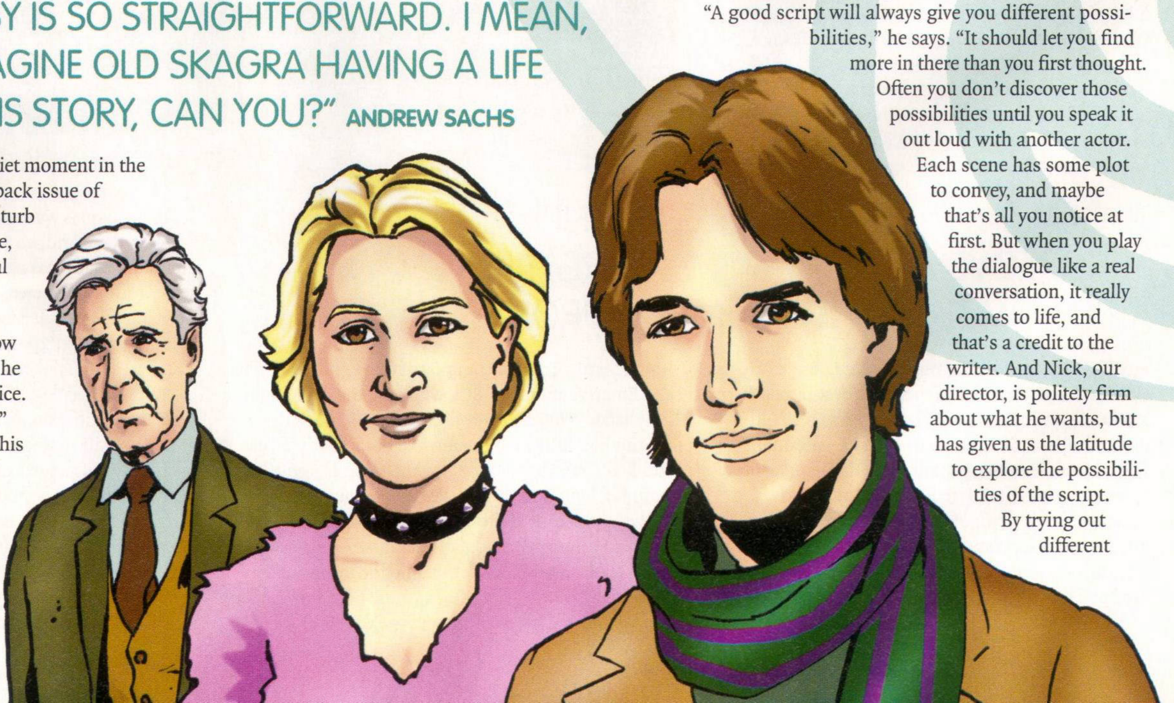
Is it a role Andrew would have liked to play? "Oh yes!" he enthuses. "It's a lovely part, isn't it? One of the best on TV. I'd still do it now, if anyone asked."

So what were Andrew's first thoughts when approached for *Shada*? "Well, I was very surprised," he says. "I had no idea *Doctor Who* had been done in this form before. Then I saw the name of Douglas Adams on the script, which made it very tempting. I really liked the idea of coming here to Bristol and working with some actors. You see, much of my work at the moment is solo stuff, doing documentary commentaries, talking books or my own stage show. But this is a great company, and I really am having a tremendous time!"

So what does Andrew think of Skagra – geneticist, astro-engineer, cyberneticist, neuro-structuralist, moral theologian and all-round bad egg? "Of course, you look at Skagra and how he relates to the other characters, and how they relate to him, and there's no hiding from the fact that it's quite two-dimensional stuff really. You can't imagine this guy having any kind of life outside of the needs of this story, can you? He exists only to drive this plot, but you certainly can't start asking yourself where he might live, or what made him into the kind of man he is today."

It's true that Skagra doesn't exactly experience a journey of self-discovery within the story of *Shada* – he's exactly the same character on page 160 of the script as he is on page one. "Oh, he's maybe a little more deranged, if that's possible," laughs Andrew. "But that fixed quality is true for every character in a fantasy like this. But there's absolutely nothing wrong with that – in fact, it's the greatest strength of a good fantasy. The pleasure of doing it – and, I hope, the pleasure of listening to it – comes from the fact that it's so honest and straightforward. You can certainly overdo it, or you can underplay it, but you have to get a feel from the script as to the intent of the author, and to find just the right level. For any actor that really is fun and liberating work."

Andrew seems delighted with his raw material. "A good script will always give you different possibilities," he says. "It should let you find more in there than you first thought. Often you don't discover those possibilities until you speak it out loud with another actor. Each scene has some plot to convey, and maybe that's all you notice at first. But when you play the dialogue like a real conversation, it really comes to life, and that's a credit to the writer. And Nick, our director, is politely firm about what he wants, but has given us the latitude to explore the possibilities of the script. By trying out different



ways of playing a scene, you can really get to grips with the original intent. It's as true of a rehearsal for *Hamlet* as it is for *Doctor Who*."

Skagra has some seriously sexy transport, and the Doctor is stealing it.

"Ship!" shouts the Doctor. "Activate all re-aligned drive circuits."

"Something very strange is happening," says the ship, all sultry sibilance.

"Ta-daa!" cheers the Doctor.

Hannah Gordon is in a separate sound booth. "Should I be getting more roused there?" she asks over the loudspeaker

"I don't think so," says Nick. "Just keep it honey-voiced and seductive."

In the gallery, artist Lee Sullivan crosses his legs. "I don't think I can take much more," he says. "I may have to leave the room. I've never found myself attracted to a spaceship before!"

In the studio, Sean Biggerstaff is fidgeting with his headphones. "It's very strange working with a sexy, disembodied voice in your ear," he says.

"I can't see any downside to that," muses Paul.

"Hey, that's me you're talking about," replies Hannah in a sexy, disembodied way.

Nick Pegg has directed several *Doctor Who* dramas for Big Finish, including such acclaimed productions as *The Holy Terror*, *Loups-Garoux* and *Bang-Bang-a-Boom!*. On *Shada*, he's as focused and energetic as ever, so he probably doesn't want to spend his precious lunch break answering a string of questions. Ah well ...

"What's so special about working on a Douglas Adams script?" he ruminates, repeating the question to buy time to take a bite from his sandwich. "Well, with all due respect to everyone else who has written for *Doctor Who*, I'd say that Douglas Adams is the greatest – and outside of *Doctor Who*, the most successful – writer to ever work on the series. The opportunity to work on one of his unused scripts is something that no-one in his right mind would turn down, so I was terribly excited. Douglas had a unique approach to writing science fiction, and a unique approach to *Doctor Who*."

Does the high calibre of the writing put particular pressure on the director? "Well, I knew from the first that if this was going to work, we had to produce the very best of the best," replies Nick. "We had to pull out of the hat something that those who had heard previous Big Finish or BBCi productions hadn't heard before. We had to raise the game. I hope and believe that we've managed to do that. Certainly, here today we have the finest cast of any *Doctor Who* audio play so far, I think."

Perhaps the finest cast of any *Doctor Who*, of any kind, so far ... "P'shaw!" scoffs Nick, modestly. "Well, it was all about raising the stakes, so I aimed very high, and worked hard to secure a cast not only of the best possible quality, but who were also the right

LALLA WARD

So this is *Shada* the second time around for you?
Yes, it never seems to go away, does it? It never got finished last time, and here we are trying again. But I'm sure we'll break the curse this time around.

How much do you remember of the first *Shada*? You're delivering the same lines you did 23 years ago, so is there a certain frisson to that?
Well, I wouldn't exactly call it a frisson, but I certainly remember doing parts of it before. But it's so different, you see. Paul is very different to Tom, and everyone else is very different. The way everyone is choosing to play their part makes it a whole new production; so it feels entirely new for me, even though I've been through it before, to a degree.

Is it like working in theatre, and performing a work for a second time – the same script, the same characters, but a new production?
It's exactly like that. That's a good way to think of it. Should there be an absolute version of a *Doctor Who* story? A new production doesn't diminish the original, and shouldn't, in turn, be diminished by a previous version. This *Shada* is as valid as any other – perhaps more so, because this one is actually going to get finished!

The cast seems to be enjoying the script ...
Well it's Douglas Adams at his most recognisably Douglas-y, which is a great treat to do. Really, it brings back far more memories of Douglas than of doing *Shada* itself. I don't remember Douglas being around a lot when we were shooting the first time, but we became good friends in the years that followed, and I miss him horribly.

Do you think he'd be proud of this version?
I do actually, very much so. He'd be very thrilled that all these lovely people are doing it, and he'd have been here himself, probably, joining in – being a Krarg or something. He was so enthusiastic about absolutely everything, our Douglas. If he was still with us, I'm sure he'd have popped over from Santa Barbara and pitched in with that tremendous energy he had.

So with all these reminders of Douglas Adams, it must be a somewhat bittersweet experience for you?
Well, not so much bittersweet as totally wretched. The loss of Douglas was such a stupid, stupid loss. And not just a loss to *Doctor Who* and to *Doctor Who* fans, but to anyone who likes reading, or who likes laughing, or anyone who loves nature or science. It makes me sad to think that he won't hear this version, but I'm very certain he would have loved it to bits.

people for the roles. And there was a lot of careful thought put into that.

"Take Chris Parsons, for example – the young undergraduate who is paired off with the Doctor for much of the story. Now Paul McGann has a very personable, 'everyman' voice which is very easy on the ear. So I wanted someone to play alongside him who not only fulfilled the requirements of being a young, enthusiastic student, but was also someone with a vocal quality that would contrast with Paul's voice in an interesting way for the listener. That's what made me think about letting Chris have some kind of regional accent, so I started to consider a Welsh or Scottish actor."

What brought Sean Biggerstaff to Nick's attention? "After watching the first *Harry Potter* film," he explains. "I noticed that even with just a few lines, Sean really shone in the role of Oliver Wood. I thought that here was an actor who was obviously going on to do great things. When I contacted him through his agent I discovered that, much to my surprise and delight, Sean is a great fan of Douglas Adams, and was very excited about being the project. And we're very lucky to get him, because he's obviously going to be stratospherically successful."

So what was in the scripted characters of Skagra and Professor Chronotis that led Nick to Andrew Sachs and James Fox?

"Well, Skagra is a very interesting character," says Nick, completely forgetting his sandwich. "As written in the script, he is, in some respects, an archetypal *Doctor Who* villain, but not one who is written with a great deal of clarity. If you compare Skagra to, say, Scaroth in *City of Death*, you won't find nearly as much personality on the page. So he's a character who could be played in an incredible number of different ways.

"What I wanted was an actor who would take Skagra by the scruff of the neck, and really make something of him. So what I looked for was a consummate voice artist – and who better than Andrew Sachs? He's probably the most highly-regarded voice artist in the business, and he's an actor of great intelligence and integrity. He's really pushing Skagra, and giving him a real life of his own.

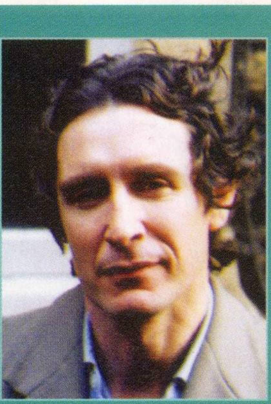
"In the case of James Fox, I faxed him the script, and he took a look at it for a day or two. He got back in touch to say that he loved it, and was very enthusiastic about the whole project. The number of people who said 'yes' straight away is, I think, a measure of the quality of Douglas Adams' script. And James is giving us the most wonderful performance as Chronotis, and one which really raises the game of everyone in the room.

"In the end, here's no mystery to casting at this level. You've just got to have the nerve to ring agents and ask them if their client might be interested. The worst they can do is say 'no' – and more often than not people surprise you with heartfelt enthusiasm for *Doctor Who*."

Has *Shada* required much in the way of adaptation for audio? "Not at all," says Nick. "It almost seems to have been written for audio in the first place. Just to take one example, you have Skagra's talking spaceship, which was a great concept for TV, but is perfect for audio. When the ship says something like 'launch procedures activated', in audio terms that fills in all the information the listener needs to know."

Might this derive from Douglas' experience as a radio writer? "I think that's right. While Gary Russell has adapted the script very carefully, it's been a far more minimal adaptation than would be required for almost any other *Doctor Who* story you might care to name. Some things have taken more work, of course, and I'm sure most people would realise that a ten-minute bicycle chase with no dialogue would not work particularly well on audio, but I

PAUL McGANN



We first spoke in Vancouver in 1996 ...
[sings] Ah yes, I remember it well ...

... And here we are in Bristol, years later, with James Fox and Andrew Sachs. Would you ever have thought it?
Well, when my agent was telling me about it, I thought we had a bad line. She said, 'James Fox is in it, and Andrew Sachs, and so-and-so and such-and-such' and I assumed I was mishearing. I mean, how could it be?

Were you familiar with the work of Douglas Adams?
Not really, only *Hitchhiker's Guide*. I'm not a sci-fi reader at all, that's not my thing. I didn't really know a great deal about Adams – I certainly didn't realise he was this amazing polymath. But Lalla speaks so eloquently and passionately about him, and I've come to understand why he was so well-loved and respected, and, of course, the quality of the script speaks for itself.

Are you enjoying playing the script?
Well, compared to last year's plays, and the year before, you can definitely tell it's from a different source. It has a different tack, and a whole different kind of wit. If you were at a blind tasting, and shown just a page or two of every script we've done, you'd easily spot that this one came from somewhere else, from a very fertile mind. It's great stuff.

Everyone seems to have treated the script with great respect. Almost every line seems to be debated as you all try to get the best out of it.
Comedy is a very serious business. If it was a so-called straight drama, you probably wouldn't find that much discussion.

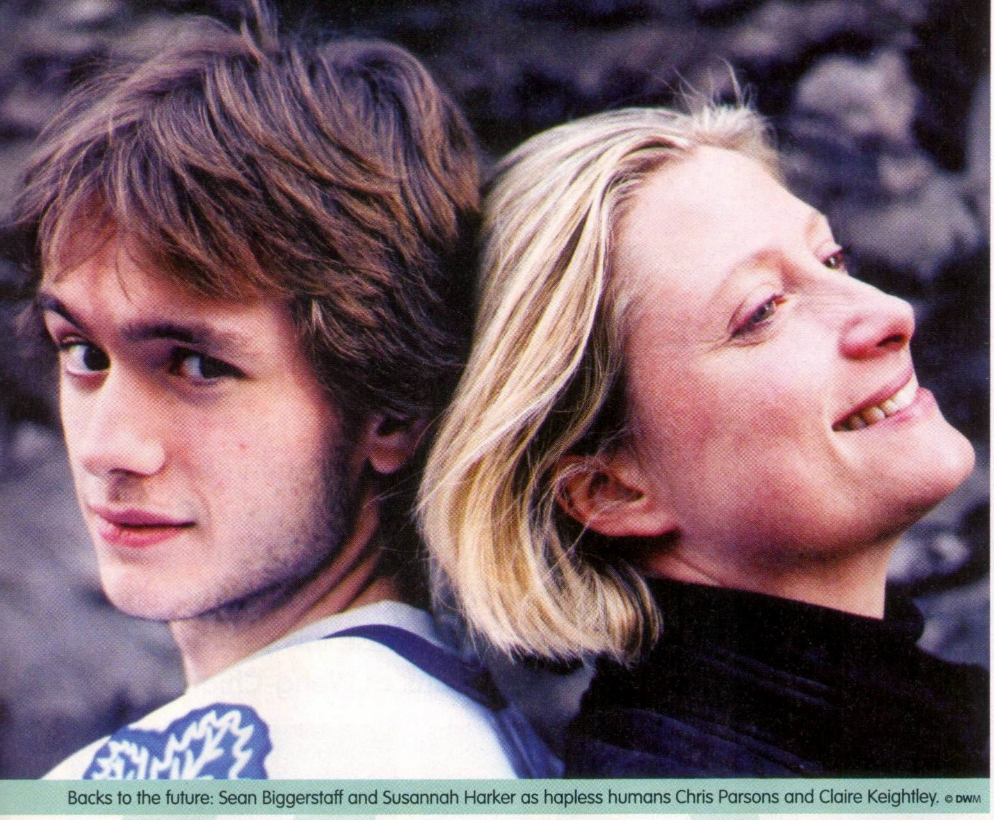
So it's exacting work?
Oh yes, very much so. If a thing is meant to be funny, you've got to make sure it's funny, so you've got to get it right. In drama, your main directions are 'quicker', 'slower', 'louder', 'quieter'. But on something like this you have to watch how you spin every word. It's not something you can be lazy about.

I hear you're missing India Fisher ...
I sure am. Every time the door to the studio opens, I think she's going to walk through. It's the association with this place, where we do all these plays, and this is the first one we've done without her, so it seems very strange. She'll be back next year though, won't she?

I certainly hope so. Will you?
Well yes, that's in the planning stages. Apparently, as was revealed to me yesterday,2003 is the 40th anniversary of *Doctor Who*, and they're planning something of a special with me and Davison and Sylv and Colin Baker. I think they're going to have us as some sort of barbershop quartet or something.

So you're still finding it fun, being the Doctor?
You sound very sure of yourself when you ask that ... You've phrased the question to get the answer you want, I think!

Well, I guess as a fan, I'd like to think that Doctor Who likes being Doctor Who ...
Well I'll put your mind at rest then, because I am still enjoying it. I like working on audio more than on screen. Day in, day out, it's just more of a laugh. Doing the visual work, on TV or in pictures, you never get to hang around with the rest of the cast. Here we can swap stories in the green room, or go off as a gang to the pub for lunch. When you're working on pictures it's not like that. You go in, do your little bit, and then you're shunted off to a trailer out of the way. This is much more fun. It's what being an actor is all about, and I have *Doctor Who* to thank for the opportunity.



Backs to the future: Sean Biggerstaff and Susannah Harker as hapless humans Chris Parsons and Claire Keightley. © DWM

hope they'll appreciate that Gary's solution to that problem works very well indeed, and is very true to the spirit and style of the script."

So is Nick confident they'll make it to their second studio day without industrial action? "It's funny you should say that because with the original versions of *Shada*, the first scenes they recorded were the location material in Cambridge and the scenes in Professor Chronotis' study, and it was soon after that the plug was pulled. And here, even if for different reasons, those are largely the scenes we've recorded today. But I really don't think we're going to find ourselves locked out of the building tomorrow – I think we're pretty much on course to get everything done this time around!"

Nick heads back into the studio, where the Doctor and Romana have important business to discuss. His seat is taken by Sean Biggerstaff.

"I guess Nick's told you I'm a big fan of Douglas Adams?" says Sean. "Well, I was over the moon to be asked to take part in *Shada*, and without even seeing the script I said 'yes'."

Sean may know his *Hitchhiker's Guide*, but what about his *Doctor Who*? "I'm not nearly so well up on that," he admits. "I can just remember the Sylvester McCoy Doctor, but I've never had much of a chance to see any of the older ones. But what I have seen I've very much taken notice of, because it always seemed so incredibly ahead of its time. And the whole concept of it is so brilliantly left-field: this guy who travels the universe in a police box which is really an amazing spaceship inside ... I mean, that's just a fantastic idea, isn't it?"

And what of Chris Parsons? What does Sean think of his Cambridge alter-ego? "My character is quite normal, in the midst of all these mad aliens and crazy people, and that's fun to play. He's very clever by Earth standards, but thrown in among all this he's completely out of his depth. I like his open mind and his willingness to challenge the Doctor and Romana and not just be swept along with events. Nick was saying the other day that there's a lot Douglas Adams in Chris, that he was writing himself to a degree, so for a fan like me, that's a tremendously exciting role to play."

And how is Sean finding the rest of the cast?

"I'VE ALWAYS WANTED TO BE A DOCTOR WHO GIRL – NOW I'VE FINALLY GOT THE CHANCE!" **SUSANNAH HARKER**

A first visit to Cambridge for John Leeson's K9. © DWM

"I had no idea who else was going to be in it, and I got here on the first day and went 'Bloody hell!' I mean it's a stellar cast, isn't it? There's some of the very best actors in Britain here today, and they picked me to join in! I feel very, very honoured."

No? What? Ah! Me? Yes? Oh! I see! Yes! Why?

It's Scene 63: a conversation between Chronotis and student Clare Keightley in the Professor's study. Bar a couple of longer questions, the above exclamations and querulous noises are the limit of Susannah Harker's dialogue as Clare in this scene. But with each read-through, James Fox and Susannah work hard to time their exchange perfectly, for maximum comic effect. A scene written simply to reinforce key plot information becomes something of a mini-acting masterclass for those watching in the gallery.

"You're very good at this, aren't you Susannah?" says James.

The actress smiles. "It's very simple really," she says, seriously. "It's just about knowing the difference between an 'Oh!' oh, and an 'Oh?' oh."

"Oh?" deadpans James. "Oh!"

"I love *Doctor Who*," gushes Susannah, when she and James leave the studio. "When I was young, I always wanted to be a *Doctor Who* girl, and now I've finally got my chance. I watched the programme regularly through Tom Baker and Peter Davison. I always wanted to appear in it. I think I almost bit Nick's hand off when he offered me the part."

But isn't Susannah's character, Clare, a little, well ... wet? "Far from it!" says Susannah, sounding mildly affronted. "She's a very clued-up scientist, and though she gets a little out of her depth, she actually has a really important part to play in saving the day."

Susannah, of course, is no stranger to fantasy, or to clued-up scientists, having played a lead role in the acclaimed, if sadly short-lived, vampire action series *Ultraviolet* for Channel 4 a few years ago. "Oh, it was a terrible, terrible shame *Ultraviolet* didn't get a second series," she says, "but there were all kinds of TV politics involved. But it's why this, *Shada*, is such a terrific opportunity. Actors have so few chances to play fun fantasy roles, these days."

James Fox shares Susannah's sadness at the passing of British TV sci-fi. "*The Lost World*, a year or so ago, was the first one I've done in that genre. Both that and *Shada* have been wonderful new opportunities really – something very different for me. It's a terrible shame that there aren't more chances for actors in Britain to play fantasy ... I remember coming back into acting about 20 years ago, and I was going to be Dan Dare. We had a great script, and a terrific cast and director, but the support we needed just wasn't there. And I think that's still the case today. It's a great shame that TV in particular is stuck in realism at the moment."

So is James having a good time? "Oh yes!" he replies with a grin. "I'm having a very good time in my old Cambridge study which moves around the galaxy! How much fun is that?"

How aware was James of *Doctor Who*? "I'm sufficiently aware of the enormous popularity and longevity of the series," he says. "But I'm a little surprised to find myself a part of it now. I think it's amazing that the fans have found new ways of keeping it alive – it's a real credit to the idea of the show, isn't it?

Asked about Chronotis, James speaks very warmly of the old professor. "It's a wonderful part. I believe he was a favourite of Douglas Adams, and he's quite a character! He's interesting and – shall we say – a multi-dimensional personality. He's obviously very intelligent, but it's hidden by this delightful vagary. But he moves so easily between a life in Cambridge and all these other worlds – he seems like he'd be at home anywhere. I think I'm slightly jealous of old Chronotis and Doctor Who. What great lives they must have!"

So James is happy to find himself lost in the world of *Doctor Who*? "Well," he smiles. "I guess the next best thing to exploring the galaxy is having the chance to pretend to you're doing it." DWM

"An invisible spaceship," smiles Lalla. "Such a brilliant idea from Douglas."

"And now we have an invisible spaceship on audio," adds Paul.

"Douglas would have laughed at that. It's just so marvellously perverse."

"Shall we go and explore it?"

"Oh yes, let's explore ..."

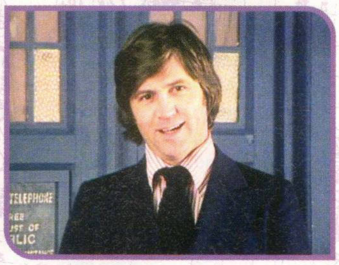
Shada will be webcast by BBCi in six episodes, starting on May 2. Experience it at **www.bbc.co.uk/cult/doctorwho**

DWM ARCHIVE EXTRA

How did they do that? **Andrew Pixley** takes a look behind the scenes of a programme that took a look behind the scenes of **Doctor Who** – namely the 1977 Lively Arts special **Whose Doctor Who**, due for DVD release this year alongside **The Talons of Weng-Chiang** ...

WHOSE
DOCTOR
WHO

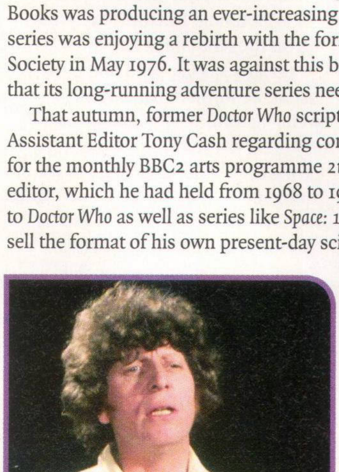
POLICE BOX
MELVYN BRAGG

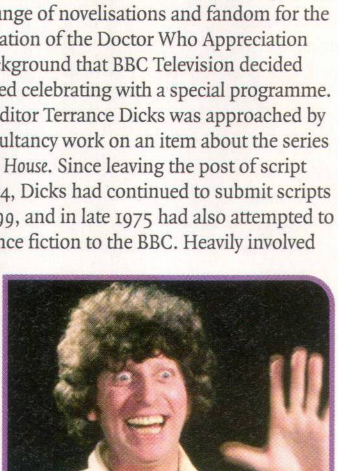


WHOSE DOCTOR WHO

When *Doctor Who* returned to BBC1 for its fourteenth season in Autumn 1976, the show was enjoying one of its greatest periods of popularity since the Dalekmania of the mid-1960s. Tom Baker's new Doctor was proving a hit with audiences, the series had moved back to its traditional September début for a winter run, Target Books was producing an ever-increasing range of novelisations and fandom for the series was enjoying a rebirth with the formation of the Doctor Who Appreciation Society in May 1976. It was against this background that BBC Television decided that its long-running adventure series needed celebrating with a special programme.

That autumn, former *Doctor Who* script editor Terrance Dicks was approached by Assistant Editor Tony Cash regarding consultancy work on an item about the series for the monthly BBC2 arts programme *2nd House*. Since leaving the post of script editor, which he had held from 1968 to 1974, Dicks had continued to submit scripts to *Doctor Who* as well as series like *Space: 1999*, and in late 1975 had also attempted to sell the format of his own present-day science fiction to the BBC. Heavily involved with Target books, he had also been revising and updating *The Making of Doctor Who*, a behind-the-scenes book which he had written with Malcolm Hulke in 1971/2.





On occasion, the format of *2nd House* saw it running two programmes on the same theme over a weekend, with the Sunday evening programme generally being a discussion on the artistic merits of the Saturday night subject. Cash knew that he wanted to cover *Doctor Who*, but was very vague as to his precise requirements. The general idea was that the Saturday programme would comprise 50 minutes of clips telling the history of *Doctor Who*, while another 50-minute programme on the Sunday would have discussions and interviews with figures such as Mrs Mary Whitehouse, founder of the National Viewers and Listeners Association which had lodged various complaints about the series being too frightening.

'THIS STORY I'M DOING NOW WILL BE VERY, VERY HIGH CLASS STUFF. DAVID MALONEY IS TERRIBLY EFFICIENT!'

TOM BAKER INTERVIEWED FOR **WHOSE DOCTOR WHO**

Dicks liked the concept of using extracts from *Doctor Who* to tell its story rather than having pontification by sociologists and critics, and had in mind assembling a show on this basis, possibly with some viewer reactions cut in. As such, Dicks went to the BBC and spent a week assessing what visual material was available to him. In late 1976, there were significant gaps in the history of *Doctor Who*; many videotapes of shows broadcast between 1963 and 1974 had been wiped as being of no further

SERIES THE LIVELY ARTS

The Lively Arts grew out of *2nd House*, the final edition of which – *The Last Mission*, a study of the Congo – was broadcast on Saturday 24 July 1976. Tony Cash and Bill Morton had been assistant editor and editor respectively on the series, which was introduced by Melvyn Bragg. Originally, *The Lively Arts* was to be a series of *2nd House* specials. The show made its début on Sunday 19 September 1976 with *The Vet Who Wrote Books* about author James Herriot, and in coming weeks covered subjects such as pop star Rod Stewart, sitcom writers Dick Clements and Ian La Frenais, South African author Naine Gordimer, composers Malcolm Williamson and Giacomo Puccini, guitarist Julian Bream and music critics. By the end of November 1976, *The Lively Arts* was a series in its own right, showcasing other filmed documentaries, rather than just being a *2nd House* production.

use since 1967, with a few other sample episodes held by the BBC Film Library. In addition to this, some serials and odd instalments were held by BBC Enterprises as 16mm film recordings – often dubbed in different languages – and were being routinely junked, deemed of no further interest.

At a very early stage, a "Summary of recommended available material" was drawn up by Dicks. For the First Doctor, William Hartnell, this included the establishment of the Doctor and Susan as travellers in time and space in Serial A, a sequence of the Daleks hunting the Doctor and his companions through the ruined city in Serial K ("Dalek Invasion"), the Doctor and his friends at a Roman banquet from Serial M, the Doctor driven into the lair of the "super-brain" which rules the Zarbi in Serial N, the Doctor quarrelling with a warlike knight in Serial P ("The Crusaders"), the Doctor visiting the space museum in Serial Q ("The Space Museum") and the Doctor being trapped by the Monk in Serial S ("The Meddling Monk"). The choice moments for Patrick Troughton's Second Doctor were the Cybermen being defeated by gravity in Serial HH, the Doctor meeting the Daleks in Victorian London ("Evil of the Daleks"), the Yeti in the underground ("Web of Fear"), the Doctor setting an electrical trap for the Cybermen ("The Wheel in Space"), the Doctor and Jamie battling the Quarks ("The Dominators"), the Doctor trapped by fungus ("Seeds of Death") and the Doctor being placed on trial ("The War Games"). The choice of material for Third Doctor Jon Pertwee was noted as being far wider, but since these shows were generally held on videotape, the extracts would be pre-selected from the scripts. Dicks felt that these moments would include the Auton invasion, the Master, the Silurians and Sea Devils as well as the regeneration in *Planet of the Spiders*. For Tom Baker's Doctor, it was proposed to show him tackling the "Giant Robot" and then "continue though the adventures of this period, and possibly end by trailing the opening show of next season".

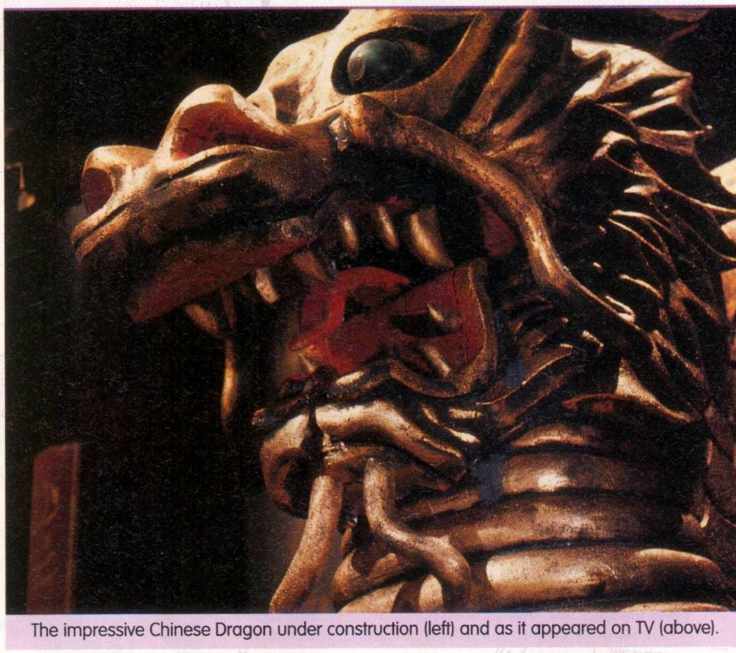
Dick's initial outline of the "Presentation" was that the documentary would open with a montage of television programmes from 1963, with the *Doctor Who* title sequence appearing as the narration said "Then, on November the 23rd, a new character appeared on the screen ..." Next would come specially shot film of Tom Baker surrounded by monsters at the Blackpool *Doctor Who* exhibition, introducing the programme in full costume and character by saying "In my younger days, I used to be a much older man – at least for a time ..."; this would lead into an extract from Serial A. Baker would then narrate the rest of the programme, giving a straightforward overview of the Doctor's adventures for his three predecessors in the first programme. In the second programme, various "themes" would be investigated on a more flexible basis (*eg* "the terror of the heroine, and the Doctor's recurrent struggles with complex machinery"). Dicks noted that "any temptation to 'send up' the material should be resisted. Most of our viewers, particularly the younger ones, take the programme very seriously indeed!"

Dicks' programme exclusively of clips was rather too extreme for Cash – but the situation soon became academic. *2nd House* was a very expensive series, and its variable length and format meant that it was difficult to schedule. As a result, the series was cancelled. However, Cash was able to find a new home for his project with executive producer Bill Morton in *The Lively Arts*, a spin-off show which had begun in mid-September 1976; this strand of documentaries in a more traditional format was hosted by broadcaster and novelist Melvyn Bragg who had come to the fore with the BBC arts programme *Omnibus*. Cash was appointed producer of a revised 50-minute programme.

Work began in earnest at the start of November. Researcher Ben Shephard was booked to begin six weeks of work on Monday 1 November. When the production office was contacted, producer Philip Hinchcliffe noted on Wednesday 10 November that Dicks had completed work on the two cancelled *Doctor Who* specials originally scheduled for Christmas; the writer had spent a week researching the old shows and attending meetings on the project.

Abandoning the notion of clips and discussion as two separate elements, a new approach to investigating *Doctor Who* was arrived at. Cash's team generated a document entitled "Who is Doctor Who? – An Enquiry" in which it was suggested that "Instead of providing direct answers ourselves, it might be more interesting to let the people who watch the programme, and others concerned with it, to answer the question for us ..." The team now proposed asking selected viewers a series of "very leading questions" and then transmitting the responses as direct statements. For example asking "How does the Doctor travel about?" should give back a description of the TARDIS. These responses could then be used a voice-overs, although it could work equally as well with "talking heads" which would emphasise whether the speaker was a child or a parent. A series of questions such as "Who are the Doctors [sic] biggest enemies?", "Is it only for children?" and "How has it changed over the years?" was assembled with the intention that only the answers – not the questions – would be in the finished programme.

The document continued by suggesting a shape for the programme as a "Draft Outline" which had Baker as the Doctor wandering through the Blackpool Exhibition and into the TARDIS (borrowed from Dicks' notes). Over the visuals come a series of voices giving statements such as "He's a very mysterious character really ... he lived in this police box", followed by a clip of the Doctor inside the TARDIS whereupon a different voice continues "It's not really a police box – it's called the TARDIS ... from Time and Relative Dimensions in Space ..." The four Doctors are introduced one by one, followed by the Doctor's adventures with "monsters – like the DALEKS" which heralded a clip from *World's End* (alias *The Dalek Invasion of Earth*), continuing with a montage of various Dalek items. Davros is covered next with footage from *Genesis of the Daleks* depicting the Doctor's moral dilemma about destroying the Dalek nursery. Other monsters including Cybermen, Ice Warriors, Autons, Krotons, Silurians, Sontarans, Zygons and "even a giant Robot" are then illustrated in confrontation with the Doctor. "One of his biggest enemies was the Master ..." explains one voice, leading into clips including the Master's arrest in *The Dæmons* and his escape from *The Deadly Assassin*. The Doctor's adventures in the past are depicted next and clips from serials like *The Space Pirates* illustrate stories set in the future. The Doctor's exile and his work with the Brigadier and UNIT is the next topic before examples of the differing style of the four Doctors are shown ("the third was always dashing about in a cloak", illustrated by the chase from *The Dæmons*). The bravery of the Doctor is emphasised with "Hartnell defying Daleks in 'Dalek Invasion' Troughton standing up to Cybermen, Pertwee ticking off Queen Spider (*Planet of the Spiders*) and Tom Baker chatting to Robot". The next montage shows the Doctor always finding the answer at the last moment with bits of gadgetry. The suspense and adventure of the series is showcased with clips from *Pyramids of Mars* and another monster montage, at which point the team considered showing "Monster being made in special effects. Or perhaps not. This would have to be specially shot and seems to break the mood". The narration then makes the point that *Doctor Who* is "certainly not just a children's show any more ..." with the death of Namin from *Pyramids of Mars*. The concluding sample voice reads "I don't know what's going to happen to the Doctor in the end. I suppose he'll just go on having adventures for ever and ever ..." as the Doctor enters the TARDIS and departs.



The impressive Chinese Dragon under construction (left) and as it appeared on TV (above).

Considering the proposed technique, it was noted that comments could be included from fans (including the Doctor Who Appreciation Society), TV critics, those who make the programme, its opponents (“like Mrs Whitehouse”), teachers and psychiatrists. The team members were aware that they were dealing with “an immense amount of material in a very sort time” and that the documentary should have “a terrific, Dick Lesterish pace” which would leave the viewer “amused, amazed, baffled and breathless. It should be great fun … just like the programme.” It was noted that the downside to this approach was that it would not allow for any comment from Baker in the title role – although his voice could be amongst the others saying how he sees his character. The same technique could be applied to Troughton and Pertwee “and there's a very touching quotation from William Hartnell – see *The Making of Doctor Who* – which could be read.”

Michael Spice (Magnus Greel) sans mask, during studio recording for Part Six. © BBC

Two alternative styles were also suggested. The first, “Retrospective”, retained the original straightforward history approach to be narrated by Baker in character; this was simple to do but would have to be chronological and therefore “more interesting to hard-core fans than general viewers”. The second was “Documentary” in which there would be interviews with people like the show's original producer Verity Lambert and those who made the programme, although this notion felt “a bit uninspired, and might destroy the magic”. Certainly, the main technique was the one preferred by Cash, although “One Last Thought” was “What about making the entire programme one enormous montage, with no commentary of any kind? Simply assemble the excerpts to illustrate the themes we want to bring out … and let the programme itself do the work?”

In the second week of November, Cash discussed the revised project with Dicks who was still to be on board as consultant for what Cash still referred to as the “*2nd House* programme about *Dr Who*”.

At the outset of development, Hinchcliffe recommended that *The Lively Arts* should get in touch with the Doctor Who Appreciation Society (DWAS) which had been established a few months earlier. The main liaisons between Cash's office and the society were society president Jan Vincent-Rudzki, co-ordinator Stephen Payne and society historian J Jeremy Bentham. Payne asked if the programme could be dedicated to the memory of Hartnell, who had died the previous year, and also suggested a number of clips from old programmes which could be useful.

Shephard visited Bentham and, for the first time, *Doctor Who* fandom was given an insight into the material from the early days of the programme which still survived at the BBC; the discovery that so little material from the Troughton era existed was a particular shock. Bentham discussed with Shephard which characters and monsters had been the most popular over the years, and which aspects of the series could be worthy of special attention. The production team was also furnished with cassette tapes and a transcription of *The Dr Who Chronology Tape*, two C60 tapes assembled by Bentham and Gordon Blows (who edited the society fanzine TARDIS) which included the soundtracks of key moments in the show's history, compiled from off-air recordings made by Richard Landen.

> 'I THINK TALONS WAS ONE OF THE BEST WE'VE DONE. VERY NICE FOR THE DESIGNER. IT STIMULATED HIM'
>
> **PHILIP HINCHCLIFFE** INTERVIEWED FOR **WHOSE DOCTOR WHO**

In late November, Shephard and BBC researcher Bridget Cave set about viewing the film recordings of the older episodes to locate any extracts which would be of use in the documentary. Shephard assessed several episodes on Wednesday 24 November; these were *The Space Museum* (which he noted as “NO. NOT USABLE” because it was too wordy), *The Claws of Axos* Episode Three (which featured some “rather nice malignant potatoes”), *The Crusade: The Wheel of Fortune* (“VERY, VERY BORING … sub-Shakespearean”) and *The Enemy of the World* Episode 3 (“NO … Troughton is very bad as Salamander”).

Another document entitled “Material Perhaps Worth Using” was drawn up by Cave on Friday 26 November. This covered *The Web Planet: The Centre* (which Cave assessed as “Abominably bad! Resembles a Christmas panto with beetles”), various episodes of *Doctor Who and the Silurians* (noting the exchange from Lawrence about the Doctor being a “lunatic” in Episode 4, the Doctor coming in peace to the Silurians in Episode 5 and the end of Episode 7 which shows the Doctor's humour with his car “Daisy”), *The Krotons* Episode One (singling out the “caterpillar shaped hose-pipe” that attacked the Doctor which “Ben and I both found this rather

RESEARCH EXISTING MATERIAL

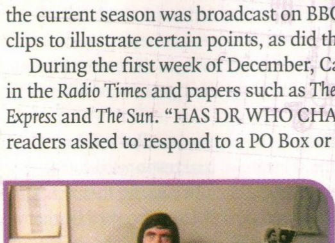
When the team of *The Lively Arts* listed the illustrative *Doctor Who* material which existed in late 1976, the BBC Film Library retained 16mm film recordings of all of *100,000 BC*, *The Crusade: The Wheel of Fortune*, *The Faceless Ones* Episode 1 as well as the original 35mm broadcast films for *The Dalek Invasion of Earth: The Waking Ally*, *The Wheel in Space* Episode 6, *The Dominators* Episode 3, *The Mind Robber* Episode 5, *The Krotons* Episode One, *The Seeds of Death* Episode Five and *The Space Pirates* Episode Two. The Library also held the film sequences for *The Daleks' Master Plan: Day of Armageddon*, *The Gunfighters: The OK Corral*, *Spearhead from Space*, *Doctor Who and the Silurians* Episodes 6 and 7, *Inferno*, *The Three Doctors* Episodes Two to Four, *Frontier in Space* Episodes One and Two, *Planet of the Daleks* Episodes One and Three to Six, *The Green Death* Episode One, *The Time Warrior* Part Four, *Invasion/Invasion of the Dinosaurs*, *Death to the Daleks*, *The Monster of Peladon*, *Planet of the Spiders* Parts One and Two, *The Ark in Space*, *Genesis of the Daleks*, *Revenge of the Cybermen*, *Planet of Evil*, *Pyramids of Mars* and *The Android Invasion*. BBC Enterprises held various episodes as 16mm film recordings: *The Romans: The Slave Traders* (which was in poor condition), *The Web Planet*, *The Space Museum*, *The Chase*, *The Time Meddler*, *Galaxy 4*, *The Ark: The Return* and *The Bomb*, *The Tenth Planet* Episodes 1 to 3, *The Moonbase* Episode 4, *The Enemy of the World* Episode 3, *The Web of Fear* Episode 1, *The Dominators* Episodes 2 to 5, *The Invasion* Episodes One to Four and Seven to Eight, *The Krotons*, *The Seeds of Death*, *The War Games* Episodes Four, Seven, Nine and Ten and then all the Pertwee serials through to *Frontier in Space*. Some colour videotapes of the Pertwee episodes were also held along with the colour film of *Spearhead from Space*; these were *The Claws of Axos* Episode Four, *The Dæmons* Episode Four, *Day of the Daleks*, *The Sea Devils* Episodes Four to Six, *The Mutants* Episodes Three to Six, *The Three Doctors*, *Carnival of Monsters*, *Frontier in Space* Episodes Four and Five, and *Planet of the Daleks* Episodes One, Two and Four to Six. All the colour tapes from *The Green Death* onwards – with the exception of *Invasion/Invasion of the Dinosaurs* – were also available. In addition to these, Arabic versions were held of *100,000 BC*, the first Dalek story, *Inside the Spaceship*, *The Keys of Marinus*, *The Aztecs*, *The Reign of Terror*, *Planet of Giants*, *The Dalek Invasion of Earth* and *The Rescue* plus Spanish versions of *The Web Planet* and *The Space Museum: The Search*. It should be noted that there are various discrepancies between this list and other research into what did and did not exist at this time, and also that the material from *The Evil of the Daleks* viewed by Terrance Dicks for the 2nd House project had been junked in the intervening weeks.

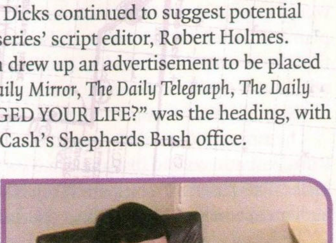
Tom Baker (the Doctor), Christopher Benjamin (Jago) and Louise Jameson (Leela) on stage at the Palace – otherwise known as Northampton Repertory Theatre. Photo by Bryan J Douglas

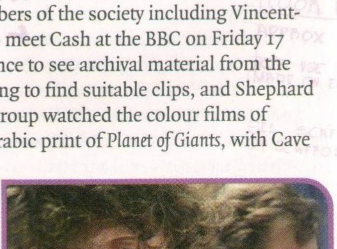
spooky"), *The Seeds of Death* Episode Five (noting the Doctor with the foam bubble) and *The War Games* Episode Ten (for the trial scenes).

On Tuesday 30 November, Cash confirmed that Dicks would be commissioned to deliver a script for the show by Monday 20 December, and that the prospective transmission date was now Sunday 3 April 1977, the day after the final episode of the current season was broadcast on BBC1. Dicks continued to suggest potential clips to illustrate certain points, as did the series' script editor, Robert Holmes.

During the first week of December, Cash drew up an advertisement to be placed in the *Radio Times* and papers such as *The Daily Mirror*, *The Daily Telegraph*, *The Daily Express* and *The Sun*. "HAS DR WHO CHANGED YOUR LIFE?" was the heading, with readers asked to respond to a PO Box or to Cash's Shepherds Bush office.







One of the first to respond was Miss Ginette Jones of Canvey Island, who wrote to Cash on Thursday 9 December, saying that she was only five years old when the show began but that she was still a fan; Jones was also a member of the DWAS. Kenneth Bailey, a retired educationalist living in Loughton in Essex, also responded, indicating that he was a science fiction devotee; Bailey's profession made him precisely the sort of person that the production team wanted to interview regarding views on *Doctor Who*. At the same time, the researchers attempted to track down the winners of the *Radio Times* "Win a Dalek" competition held in Spring 1972.

On Monday 13 December, Cash formally asked Dicks to outline a script for the 50-minute show by the following Monday; the producer's requirements were that it should "include the genesis of *Dr Who*, why the series has been so successful and which will suggest possible specially-written dramatic linking episodes featuring Tom Baker, the present Dr Who". It was confirmed that the *Doctor Who* production office, headed by Hinchcliffe, was co-operating fully with the documentary.

The production team was also on the look-out for various items of merchandise associated with the series, and to this end Bentham provided a Society list of licensed BBC manufacturers. As a result, Today Publications was contacted on Thursday 16 December and asked about the *Doctor Who* scarves they were marketing; a sample was forwarded to Cash's office on Tuesday 21 December, with the Louis Marx toy company despatching three battery operated Daleks the following day.

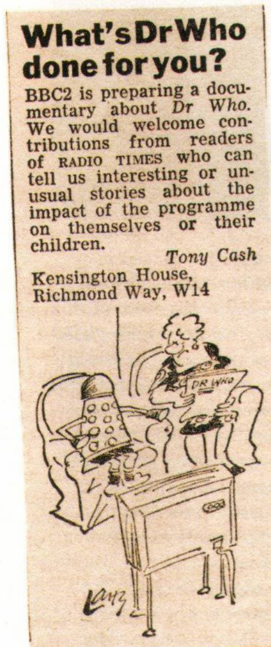
To bring the DWAS fully on board, members of the society including Vincent-Rudzki, Bentham and Payne were invited to meet Cash at the BBC on Friday 17 December; the fans were offered a rare chance to see archival material from the show which the production team was viewing to find suitable clips, and Shephard felt their involvement was important. The group watched the colour films of *Spearhead from Space* and BBC Enterprises' Arabic print of *Planet of Giants*, with Cave and Cash noting moments such as the zoom back from the TARDIS in the crazy paving and Barbara's encounter with the giant fly to be worthy of consideration. The untitled documentary was announced to fandom in Volume 2 Number 1 of *TARDIS* in January 1977 in which it was revealed that the very first *Doctor Who* episode existed (along with the next three in Arabic), Troughton's era was still represented by stories including *The Krotons* and *The Enemy of the World* and all Pertwee serials were retained apart from *Invasion of the Dinosaurs*. At this point, it was still intended that the documentary would feature interviews with Pertwee, Baker and Troughton.

Another advert for participants appeared in the letters section of the *Radio Times* on Thursday 6 January; headed "What's Dr Who done for you?", Cash invited contributions from readers "who can tell us interesting or unusual stories about the impact of the programme on themselves or their children" – the item being illustrated by a cartoon from 'Larry' of a child watching TV dressed as a Dalek.

On Thursday 6 January, the team acquired some shots from the December 1967 "Design a Monster" competition from *Blue Peter* to point up the link between the series and its child audience. By now, Cash had visited Smallwood Junior School

SCRIPTING DRAFT SCRIPT

A draft script for *Whose Dr Who?* was assembled to give some idea of the clips to be used and the topics to be covered; many of the clips selected at this point appeared in the finished documentary. Presenter Melvyn Bragg was to open the show by commenting on how the lead character had entered popular mythology like Sherlock Holmes, Tarzan and Billy Bunter. The first pre-credit section introduced the first three Doctors (in *The Chase: The Death of Doctor Who*, *The Mind Robber* Episode 5 and *The Sea Devils* Episode Two) before tackling "The Four Doctors: Their Different Characteristics", the clips for which were very similar to the finished show, plus the Doctor working on the time-space visualiser in *The Chase: The Executioners*, explaining about magnetism in *The Space Pirates* Episode Two, fighting the Minotaur in *The Time Monster* Episode Six, swinging on a chandelier in *The Time Warrior* Part Four and telling Sarah that Earth is not his home in *Pyramids of Mars* Part One. The final clip would be the Doctor talking to Jago in Part Two of *The Talons of Greel* which would lead into "Documentary of Rehearsal: Tom Baker and Indian Actor Deep Roy joking over lunch". The next section was to be "Girl Companions", with proposed clips including "Josephine, Princess of TARDIS" from *The Curse of Peladon* Episode One. The "Women's Role" was then explored as in the finished programme with clips from *Galaxy 4* and *The Time Warrior*. "Evil Enemies – Hubris" came next and showed the Doctors in confrontation, almost precisely as in the finished show. After this followed "Documentary of Radiophonic Workshop – Repeat Horrid Deaths Montage Plus New Track", then "Frightening Scenes includes Documentary of mask for Greel being made and Monster Rat". The clips were used again for "Doctor's Talents – Powers of Deduction, Technological Expertise, Etc." which included the Doctor's rhondium sensor from *The Time Warrior* Part One. "Outwitting his Enemies" was illustrated by various examples including the remote controlled Bessie in *The Dæmons* Episode Five. To counterpoint this came "The Doctor getting it Wrong" which included extracts from *The Space Pirates* Episode Two, *The Sea Devils* Episode Two and *The Monster of Peladon* Part One. "Nor is the Doctor Immortal" was the emphasis of the next section which would include the Hartnell/Troughton transformation (presumably from the November 1973 edition of *Blue Peter*) and the trial in *The War Games* Episode Ten; this would then be discussed in "Interview with Tom Baker". "Doctor Jokes" was scheduled next to include the Doctor meeting Centauri in *The Monster of Peladon* Part One and encountering Leela in *The Face of Evil* Part One. "The Doctor's Philosophy" emphasised the Doctor's pacifism and included his pleading for the Master's life in *The Time Monster* Episode Six. The final section was then "Doctor's Simple Act of Faith or Courage" in confrontation with the Great One and Sutekh.



What's Dr Who done for you?

BBC2 is preparing a documentary about *Dr Who*. We would welcome contributions from readers of RADIO TIMES who can tell us interesting or unusual stories about the impact of the programme on themselves or their children.

Tony Cash

Kensington House,
Richmond Way, W14

on Smallwood Road, Tooting, to talk to the headmaster, Roger Manning, about interviewing some of the children regarding *Doctor Who*; on Friday 7 January, Cash thanked Manning for his help and sent him an outline of the programme as it stood. The school was chosen because in February 1976 it had been featured in an article by the *Evening News* about whether *Doctor Who* was too horrific; 385 children had been interviewed about the show and the results showed that while 80% of the children watched the show, only 10% of the younger children were scared by it.

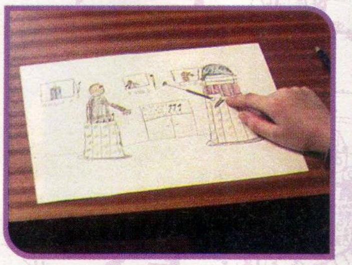
John Miller, an Educational Psychologist, responded to the *Radio Times* advert on Saturday 8 January; again, Miller's work with children and whether they found *Doctor Who* frightening was just the sort of discussion which the documentary wanted to showcase.

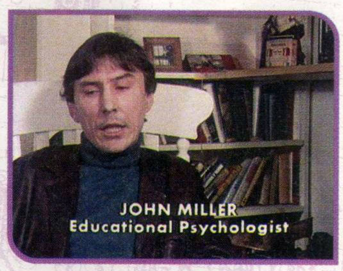
An insert tape of clips was assembled on Thursday 13 January comprising material from *The Three Doctors* Episode One, *Planet of the Daleks* Episode Six, *The Time Warrior* Parts One to Three, *Death to the Daleks* Parts One and Three and *Planet of the Spiders* Part Two. Another tape compiled the next day included clips from *Planet of the Spiders* Parts Three and Six, *The Time Warrior* Part Four, *Robot* Part One, *Genesis of the Daleks* Parts Five and Six, *Terror of the Zygons* Part Four, *The Face of Evil* Part One, *Pyramids of Mars* Parts One, Three and Four, *The Seeds of Doom* Parts One and Six, *The Dæmons* Episode Four and *The Brain of Morbius* Part Four.

At the start of the year, Cash and his team decided that the programme would cover the making of a *Doctor Who* serial, and – with the blessing of Hinchcliffe – it was agreed that the final serial of the season, *The Talons of Greel*, would pay host to *The Lively Arts* film crew at various points in its development. Actor Michael Spice was booked for the programme on Tuesday 18 January so that filming could be conducted of Spice having a face cast taken for his role as Magnus Greel. Cash's crew also visited the BBC Visual Effects Workshop on Western Avenue so that a shoot about special effects could be planned.

Filming on the project, now entitled *Whose Doctor Who?* began at 9.00am on Wednesday 19 January with the material of Spice's face cast being made by make-up designer Heather Stewart in the Plastics Room on the first floor of the East Tower at Television Centre. At 11am, the team travelled to the home of costume designer John Bloomfield at Wallington in Surrey for shots of Bloomfield and his assistant Gerry Scott working on the rat costume.

By Monday 24 January, Cash was able to send Dicks a draft script which contained headings of the topics which the programme would tackle, along with the relevant clips; Dicks was invited to respond with any comments. The same day, the film crew covered studio recording for *The Talons of Weng-Chiang* (the new name for *The Talons of Greel*). The camera crew arrived at 10am to film set designer Roger Murray-Leach dressing Studio 1 at Television Centre; the sets being erected were those for Greel's Chamber and the adjoining sewer set which were to be used over the next two days. In the afternoon, the team grabbed some further production shots including director David Maloney supervising rehearsal of the scenes with the rat in the sewer set. Actor Deep Roy being made up as Mr Sin was also filmed adjacent to the studio, as was stuntman Stuart Fell being fitted with his rat costume in a dressing room and a cutaway shot of Stewart's design for Greel's distorted face.





Cash's own home on Lilyville Road in Fulham was the venue for the first shoot on Tuesday 25, the interview with Kenneth Bailey; Bailey likened the Doctor to figures such as Merlin and Sherlock Holmes and discussed Hartnell – his favourite Doctor – while comparing the show to other science fiction and *Star Trek*. The retired educationalist also emphasised that the Doctor represented diversity, and would engage in a "contest of wills" with his adversaries. Although the original plan had then been to travel to Colwith Road – one of the researcher's homes – to film the interview with student and *Doctor Who* fan David Scott, in the event this too was shot at Cash's from noon. Scott commented on how the Doctor was still a fallible hero, despite his superhuman qualities.

The afternoon was then to be spent travelling up to Bedford to film teacher Ronald Matthews and his family at their home. Matthews had responded to the *Radio Times* letter and compared *Doctor Who* to horror films, discussing their basis of audience security. His wife Elizabeth commented on how she was hooked by the first episode in 1963 and how she had always wanted to play a monster, while the couple's daughter Rosemary revealed that she and her mother enjoyed pretending to be Ice Warriors.

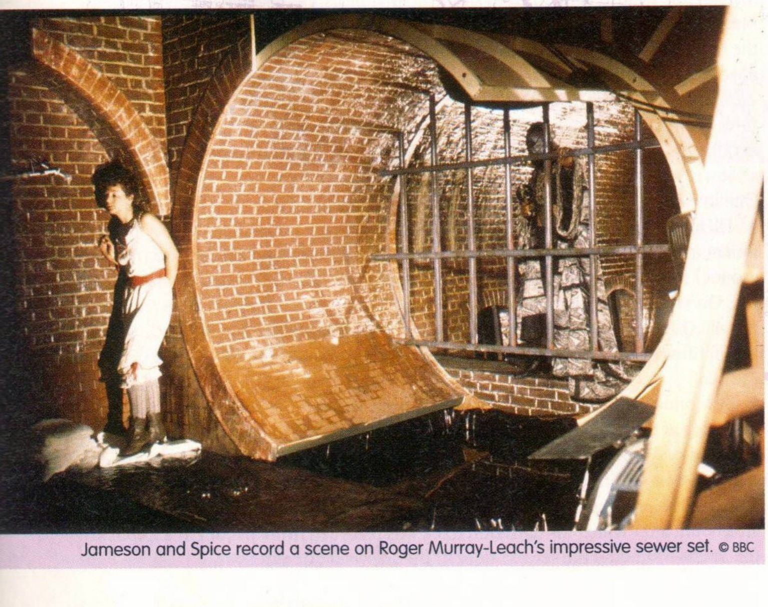
> 'TOO MUCH WAS BEING MADE OF A CHILDREN'S PROGRAMME, ALLOWING TOO MUCH TO BE READ INTO IT'
>
> **A VIEWER** QUOTED IN THE BBC'S AUDIENCE RESEARCH REPORT

Wednesday 26 January saw filming of three of the *Doctor Who* fans at the researcher's home in Colwith Road. First came Bruce P Baker who had travelled up from Lingfield in Surrey for his 10am interview; a viewer from the first episode onwards, Baker explained how he liked Jon Pertwee's Doctor, as well as discussing the Peter Cushing cinema films of the 1960s. Next came Ginette Jones (who was originally due to have been interviewed at a house in Meredyth Road); Jones declared that she was also a *Starsky and Hutch* fan and gave the "girls' view" on the show, noting that *Genesis of the Daleks* had been frightening. The last interviewee was Londoner Peter Beal who recalled his favourite episodes and was appalled to learn from Cash's team that *The Power of the Daleks* was among the many shows which no longer existed; as well as discussing the programme's style, he commented on the violence in *The Deadly Assassin*. The same day, further interviews with fans were arranged. It was agreed that students from London's Westfield College – the home of the DWAS – would be interviewed for the documentary in the Wolfsen junior common rooms on Finchley Road on Friday 4 February.

The original plan for Thursday 27 January had been to start by interviewing Dicks in his capacity as a writer at his home during the morning, but this was changed to shooting a script conference involving Dicks, Holmes and incoming producer Graham Williams at Williams' office in Union House. A fortnight earlier, Dicks had been commissioned for a serial called *The Vampire Mutation*, which was due to open the next season in Autumn 1977, and had delivered Part One of his four scripts two days earlier. Holmes was planning on leaving *Doctor Who*, and had been commissioned by Louis Marks to develop pilot scripts for a new BBC drama called *Northcliffe*. Williams had moved across from being script editor on *Z Cars* during 1976 after setting up a new police thriller series, *Target*, which it had been decided Hinchcliffe would take over production on. Because the trio had nothing in particular to discuss – and did not want to reveal specific plot elements of *The Vampire Mutation* five months prior to broadcast – the group instead faked up an authentic-sounding dialogue about a generic *Doctor Who* story, debating the Doctor's stance on involvement in the affairs of others.

The afternoon was then spent at the North Kensington Community Centre on Dalgarno Way in West London, where rehearsals for the final studio recordings on *The Talons of Weng-Chiang* had just started. Maloney and production assistant Ros Anderson supervised rehearsals, with the film crew concentrating on the work of Deep Roy and Tom Baker for scenes at the Kitchen Lock-Up and Dragon House. Louise Jameson, who played Leela, was ill with glandular fever at this point and absent from rehearsals. Baker, Roy and Maloney played a game of table football, with Maloney's floor assistant Sue Box also joining in to make up the numbers at Cash's request. Baker also filmed an interview for Cash discussing his work on *Doctor Who*; this was his third interview of the week, having spoken to Michael Wainwright of *The Daily Standard* on Monday at the BBC, followed by a live interview with Sue MacGregor for *Woman's Hour* on Wednesday afternoon. Later on, the crew travelled to the home of the Hewett family on Chandos Road in London; Keith Hewett was an educationalist who was keen to discuss the series with his son, Caspar. Young Caspar recalled the first two Doctors, the Auton doll from *Terror of the Autons*, and commented that Sarah Jane Smith was his favourite companion. An Action Man dressed as Tom Baker was perched on a shelf in the Hewett's lounge.

On Friday 28 January, shooting began at 9.30am at the BBC Visual Effects Workshop on Western Avenue where visual effects designer Michaeljohn Harris demonstrated the exploding table which would feature in the final episode of *The Talons of Weng-Chiang*, with visual effects assistants Andy Lazell and Peter Logan also featured. After this, the crew went to one of the researchers' homes at Gilling Court in Belsize Park at 11.30am, ready to shoot the interview with John Miller from 2.00pm; Miller discussed the appeal of *Doctor Who* to Oxford under-graduates and attempted to explain why most of the respondents to the *Radio Times* advertisement were men. The educational psychologist related how the representations of monsters could latch on into something in a child's mind, and so help him deal with autism and other behavioural issues.



Jameson and Spice record a scene on Roger Murray-Leach's impressive sewer set. © BBC

Recovering from glandular fever, Louise Jameson enjoys a cuppa between scenes. © BBC

After the weekend, Cash and his team travelled up to Liverpool on Monday 31 January so that they could recce the Intensive Care Unit at Whiston Hospital in Prescott for their interview with consultant physician Dr Eric Sherwood Jones who had indicated that *Doctor Who* inspired some of his work. Filming at the Unit took place the next day from 2.00pm, including a ward round and talks with Sherwood-Jones' team which comprised Sister Margaret Rogerson, Sister Norma Wilson, "Skippy", Robert and Max. Wilson said it was vital to see *Doctor Who* on Saturday to be on the same wavelength as Sherwood Jones, while the Australian team member, Skippy, commented on the Doctor's use of a machine to isolate a toxin in a recent episode (referring to *The Face of Evil* Part Two). Sherwood Jones was then also filmed at his own home, discussing how he admired the Doctor's problem-solving capacity.

From Liverpool, the crew travelled down to Whitney in Oxfordshire on the morning of Wednesday 2 February, and from 2.00pm filmed more material with Miller, this time at work with children at the Towerhill Junior School on Moor Avenue which was close to his Charlbury home; the children discussed their dreams of Tyrannosaurs with Miller as well as commenting on Davros and showing their pictures of Daleks. Plans were now underway to film Bragg's introduction to the programme, emerging from the TARDIS in the scene dock at Television Centre.

Back in London on Thursday 3 February, Cash's team spent the day filming at Smallwood Junior School, getting comments from the children after showing them Episode Three of *The Seeds of Death*. The children included Tony (who was scared of giant spiders), Tina Sullivan (scared of the vegetable man), Nicholas Bishop (scared of the mummies), Caron Scott (who liked intelligent girls like Leela), Stephen (who found the show funny), Dean Boreham (scared of Daleks and spiders), Lee (who liked Baker's jokey Doctor), Carol (who referred to the Doctor being buried in *The Robots of Death* Part One), Paul (who preferred Baker to Pertwee), Robert (who felt the Doctor could be trusted), Kevin (who liked the fact that the Doctor eats sweets), Sally (who thought the Doctor was very clever), Roger (who didn't like *Doctor Who*, preferred *Happy Days* and *The Goodies* but said he'd watch it if there "was nothing else on"), Matthew (who liked the Doctor using his telepathy), June (who felt sad if she missed the show), Ian (who liked it when the Doctor "teaches the monster a lesson"), Zapha (who feared the Doctor "might change again"), Donna Savage (who said the show made her feel like she was going to be kidnapped) and Trudy (who said that she wouldn't watch TV again if *Doctor Who* ended). The children were asked to comment on how the series might end, and were filmed in the playground.

A third tape of clips was now compiled with items from *The Tenth Planet* Episode 2, *The Invasion* Episode Eight and Episodes 4 and 7 of *Doctor Who and the Silurians*, all taken from 16mm film; added to this were items from *The Hand of Fear* Part One and the unbroadcast *The Talons of Weng-Chiang* Part One.

The final shoot of the week was on Friday 4 February, starting at the studios of the BBC Radiophonic Workshop at Maida Vale with a piece from Dick Mills who demonstrated how to make chilling sound effects from a handful of swarfega and a squeaky door hinge. By 3pm, the film crew were back at Television Centre to shoot the introduction to the programme with Bragg emerging from the TARDIS in the scenery docks; Bragg commented that "*Doctor Who* flew away again last night" (since *The Talons of Weng-Chiang* would bring the current season to an end on Saturday 2 April) but he would be due back in September. It seems that filming was also performed on this afternoon of sculptors Steve and Patricia Simmonds working on the polystyrene dragon laser canon for the final recording of *The Talons of Weng-Chiang*.

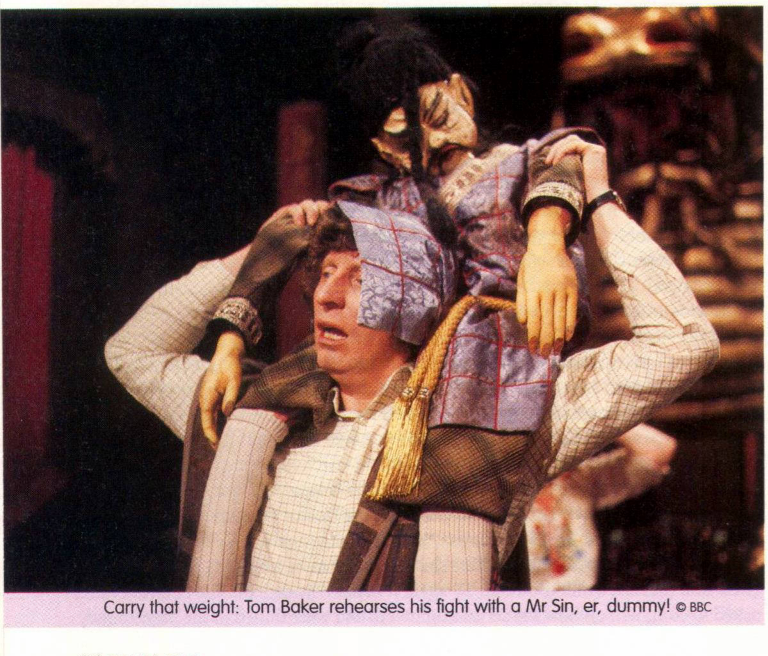
FINISHED PROGRAMME EXTRACTS

Just over half the finished programme comprised extracts spanning 14 years of *Doctor Who*. The film extracts – all in monochrome with the exception of *Spearhead from Space* – were taken from *The Web Planet: The Zarbi* (2 clips), *The Seeds of Death* Episode Six (2 clips), *Doctor Who and the Silurians* Episode 4, *100,000 BC: An Unearthly Child*, *The Dalek Invasion of Earth: The Daleks* (3 clips), *The Mind Robber* Episode 5, *The Claws of Axos* Episode Three, *The Invasion* Episode Eight (2 clips), *The Time Monster* Episode Four, *The Seeds of Death* Episode Five (2 clips), *Doctor Who and the Silurians* Episode 7, *Spearhead from Space* Episode 4 (2 clips), *Terror of the Autons* Episode Two, *The Krotons* Episode Two, *The Krotons* Episode Three, *The Space Museum: The Dimensions of Time* (2 clips), *The Dalek Invasion of Earth: The Waking Ally* and *Galaxy 4: Four Hundred Dawns*. Some of these monochrome clips were tinted with colour for the finished programme.

Videotape moments from the series comprised *Genesis of the Daleks* Part Five (3 clips), *The Three Doctors* Episode One, *Robot* Part One (2 clips), *Terror of the Zygons* Part Four (2 clips), *Planet of the Spiders* Part Six, *The Time Warrior* Part One, *The Talons of Weng-Chiang* Parts Six, Three, Five and One, *The Hand of Fear* Part One, *The Seeds of Doom* Part Six (2 clips), *Pyramids of Mars* Part One, *The Monster of Peladon* Part Three (2 clips), *The Brain of Morbius* Part Four, *The Dæmons* Episode Four, *Planet of the Daleks* Episode Six, *The Face of Evil* Part One, *Pyramids of Mars* Part Four (2 clips) and *The Time Warrior* Part Two. Some creative editing with Sutekh's dialogue from *Pyramids of Mars* allowed the construction of the last remark before the closing credits: "No Doctor, you will not die yet".

The last shoot of the day was at Kidderpore Hall of Westfield College on the Finchley Road. The DWAS members had invited students to attend a screening of *The Web Planet: The Zarbi* in the afternoon and then contribute to a discussion. Vincent-Rudzki and Payne were joined by another fan, Howard "Des" Langford, who had travelled over from Exeter, and a number of their fellow students; Bentham viewed the episode, but then had to depart to work that evening before the interviews began. Payne discussed the Appreciation Society and its 500 members, Vincent-Rudzki explained why the series was so special to watch and Langford compared the show to *Star Trek*. There were other comments from male students James, Graham and Pete (including references to the intelligence test from *The Krotons*), but the production team was more interested in the reactions of female viewers. Helen Dickinson commented on how the women had been "done down" in the series, Catherine talked about Leela in conjunction with Women's Lib, Ann Miller admired the way that the Doctor had to reason his solutions out but found the changes in Doctor upsetting, Elizabeth Fibbery (miscaptionned "Siberry" on the programme) compared hostile creatures to the Nazis and another student, Janice, confessed that she had not yet seen any episodes with Leela in them.

A further bulletin on the documentary – which had now been expanded to a full hour because of the extensive clips – appeared in the next issue of *TARDIS* where it was revealed that other existing episodes included the first Dalek story, *The Dalek Invasion of Earth*, "The Crusaders", *The Tenth Planet* and *The Gunfighters*; neither Troughton Dalek story was held, nor *The Celestial Toymaker*, and some Pertwee serials were only held in monochrome.



Carry that weight: Tom Baker rehearses his fight with a Mr Sin, er, dummy! © BBC

Shooting on *Whose Doctor Who?* continued on Tuesday 15 February, starting at 10.15am with an interview with outgoing producer Hinchcliffe in his office at Room 203, Threshold House. Hinchcliffe discussed the overall production of the series, how frightening it could be with its effects and how on two occasions (*The Ark in Space* and *The Seeds of Doom*) he had had to edit out material as being too frightening. From here, the crew moved to Viewing Room C of Television Centre so that at 11.30am they could film discussions between Maloney and composer Dudley Simpson over the incidental music for Part One of *The Talons of Weng-Chiang* as they viewed back a monochrome videotape of the instalment. In the afternoon, an establishing shot of the Threshold House offices was then filmed from Shepherds Bush Green.

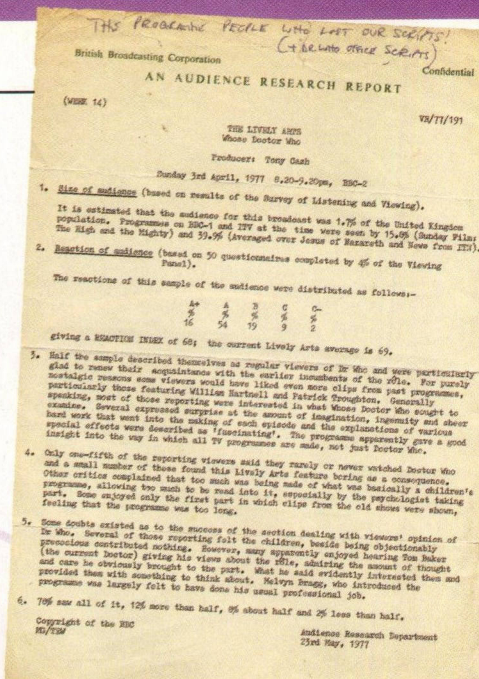
A rough outline of the programme was assembled, cutting and pasting transcripts of the interviews alongside the extracts earlier selected for use. Generally, the structure of the show was pretty close to the broadcast version, but retaining elements of the draft script. The programme now opened with Bragg's introduction which was far longer; the host referred to there being a "touch of Sherlock Holmes" about the Doctor and justified that by running for 13 years, *Doctor Who* clearly merited coverage as "the best" of popular culture. When introducing the different Doctors, Troughton was to be showcased by clips of him using the teaching machine from *The Krotons* and explaining magnetism from *The Space Pirates* while the students commented on his mixture of comedy and genius. Pertwee's role as a "man of action" was to be illustrated by clips of him fighting the Minotaur, swinging the the chandelier and driving various vehicles. In the section of the Doctor outwitting his enemies demonstrated by clips from *The Space Museum* and *The Brain of Morbius*, the team also planned to show the Doctor using the Master Brain in *The Mind Robber*, hypnotising Aggedor in *The Monster of Peladon* and using Bessie to catch the Master in *The Dæmons*. Kenneth Bailey's comparison of the series with *Star Trek* – observing that the American show was linear whereas *Doctor Who* offered something more complex – was also to be included. The ability of the Doctor to transform his appearance came later in the show with comments from Caspar Hewett and Bruce Baker alongside the end of *The War Games* Episode 10 and the 'Dandy and a Clown' scene from *The Three Doctors*. The Doctor's confrontation with the Great One in *Planet of the Spiders* was also to be used prior to his face-off with Sutekh.

'THIS DOCUMENTARY WAS A GREAT TRIBUTE TO THE TECHNIQUES INVOLVED IN MAKING DOCTOR WHO'

HUMPHREY BURTON BBC HEAD OF MUSIC AND ARTS

The programme was assembled and edited on film, as was traditional with documentaries. To this end, all the clips compiled from videotape were transferred to monochrome film, and this material then spliced together with the interview material. On Wednesday 2 March, a special effects shot of the model TARDIS spinning in space for the opening titles was organised with designer Richard Conway of the Visual Effects department; this was shot on the team's own model stage at Western Avenue.

By Monday 14 March, the title had been fixed as *Whose Doctor Who*, with a basic assembly of the programme arrived at. The film transfers for the programme were achieved on Wednesday 23 March at Presentation Studio B of Television Centre with electronic editing on tape that evening; at this point all the captions were also added to the programme. Melvyn Bragg viewed the show back at 2pm the following afternoon, after which his narration track was recorded from 3.15pm to 4.45pm at the Sound Studio on the second floor of the Television Centre Spur.



THIS PROGRAMME PEOPLE WHO LOST OUR SCRIPTS!
(+ DR WHO OFFICE SCRIPTS)

British Broadcasting Corporation

Confidential

AN AUDIENCE RESEARCH REPORT

(WEEK 14)

VR/77/191

THE LIVELY ARTS
Whose Doctor Who

Producer: Tony Cash

Sunday 3rd April, 1977 8.20-9.20pm, BBC-2

1. Size of audience (based on results of the Survey of Listening and Viewing).

It is estimated that the audience for this broadcast was 1.7% of the United Kingdom population. Programmes on BBC-1 and ITV at the time were seen by 15.8% (Sunday Film: The High and the Mighty) and 39.9% (Averaged over Jesus of Nazareth and News from ITN).

2. Reaction of audience (based on 50 questionnaires completed by 4% of the Viewing Panel).

The reactions of this sample of the audience were distributed as follows:-

A+	A	B	C	C-
%	%	%	%	%
16	54	19	9	2

giving a REACTION INDEX of 68; the current Lively Arts average is 69.

3. Half the sample described themselves as regular viewers of Dr Who and were particularly glad to renew their acquaintance with the earlier incumbents of the rôle. For purely nostalgic reasons some viewers would have liked even more clips from past programmes, particularly those featuring William Hartnell and Patrick Troughton. Generally speaking, most of those reporting were interested in what Whose Doctor Who sought to examine. Several expressed surprise at the amount of imagination, ingenuity and sheer hard work that went into the making of each episode and the explanations of various special effects were described as 'fascinating'. The programme apparently gave a good insight into the way in which all TV programmes are made, not just Doctor Who.

4. Only one-fifth of the reporting viewers said they rarely or never watched Doctor Who and a small number of these found this Lively Arts feature boring as a consequence. Other critics complained that too much was being made of what was basically a children's programme, allowing too much to be read into it, especially by the psychologist taking part. Some enjoyed only the first part in which clips from the old shows were shown, feeling that the programme was too long.

5. Some doubts existed as to the success of the section dealing with viewers' opinion of Dr Who. Several of those reporting felt the children, beside being objectionably precocious contributed nothing. However, many apparently enjoyed hearing Tom Baker (the current Doctor) giving his views about the rôle, admiring the amount of thought and care he obviously brought to the part. What he said evidently interested them and provided them with something to think about. Melvyn Bragg, who introduced the programme was largely felt to have done his usual professional job.

6. 78% saw all of it, 12% more than half, 8% about half and 2% less than half.

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MD/TEW

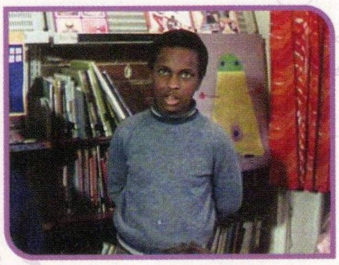
Audience Research Department
23rd May, 1977

With the content of the programme fixed, on Friday 25 March when Cash was able to produce a full breakdown of clips and actors involved in *Whose Doctor Who*. The only two significantly long clips were from *An Unearthly Child* and *The Brian of Morbius* Part Four, so the only writers to receive a fee were Anthony Coburn and "Robin Bland" (ie Terrance Dicks). The same day, a preview print was shown to the press in Viewing Room C3. A promotional document for the documentary was also issued, giving an overview of *Doctor Who*'s history, quoting dialogue from *An Unearthly Child* and the Doctor meeting Leela in *The Face of Evil*.

The final version of the programme was assembled on videotape on Saturday 26 March, edited the following day, film recorded onto 16mm film on Monday 28 and dubbed on Tuesday 29. On Thursday 31 March, the broadcast version of *Whose Doctor Who* was screened for the press at BAFTA, 195 Piccadilly, at 2.15pm.

The programme listing for the documentary in the *Radio Times* on Thursday 31 March included a cartoon of a Dalek, Li H'Sen Chang, a giant maggot, a giant rat, a Sontaran and a Zarbi drawn by popular cartoonist Bill Tidy. Although he had left *Doctor Who* in mid-February and moved on to Target, Hinchcliffe appeared in his capacity as former producer to help promote *Whose Doctor Who* and the final episode of *The Talons of Weng-Chiang* on BBC1's *Pebble Mill at One* on Friday 1 April. In his interview with Donny McLeod, Hinchcliffe discussed the show's longevity, the consideration he had given to violent sequences in *Doctor Who* and what his aims had been behind the creation of Leela. *Whose Doctor Who* was trailed on BBC1 and BBC2 from Friday, with the promotions comprising clips from *The Web Planet*, *The Seeds of Death* and *Planet of the Spiders* along with comments from kids Caron Scott and Rosemary Matthews.

On Saturday 2 April, *The Daily Mail* carried a half-page feature on the documentary, Autons, Krotons, Daleks ... and now the Doctor faces Melvyn Bragg! by Martin Jackson. Illustrated with photographs of Bragg, a Dalek, an Exxilon, and the Doctor from *The Talons of Weng-Chiang*, the preview indicated that Bragg was to dissect the show which was also dismissed by Women's Libbers. Closedown on BBC2 that night consisted of colour slides from *Doctor Who* being shown with Dudley Simpson's medley of incidental music, *The Worlds of Doctor Who*.



Broadcast on BBC2 at 8.20pm, the audience for *Whose Doctor Who* was very small. Almost 40 percent of the population was watching the highly-publicised three-hour broadcast of *Jesus of Nazareth* on the ITV network with almost half as many again tuning into *The High and the Mighty* which was BBC1's Sunday film at 8.15pm – five minutes before *The Lively Arts*.

After the broadcast, Dicks wrote to thank Cash for his consultant credit on the programme, although he felt that he had not really done enough to merit it. He commented that many people had missed the programme (because of the broadcast of *Jesus of Nazareth*) and wondered if a repeat in an earlier time slot could be arranged. Another letter from Mrs S Simon of Richmond asked why the programme had not included any specific reference to the Master.

On Wednesday 6 April, *Whose Doctor Who* was discussed at the BBC Board Meeting; Graeme McDonald, Head of Drama Serials, found the programme "very entertaining" while Richard Cawston, Head of Television Documentaries, agreed that it was "interesting, but it had not quite added up to a whole". Humphrey Burton, Head of Music and Arts, felt the documentary had been a "great tribute to the techniques involved" in making *Doctor Who* and Shaun Sutton, Head of Drama Group, said that although he did not like such programmes covering other series, he felt that it had been "entertaining".

The DWAS was disappointed to some extent by the finished programme; the comments of its members had been almost completely omitted from the broadcast version. However, they had arranged with Cash to take charge of any unwanted clips of *Doctor Who* on film after the edit had been completed. This included several minutes from *Four Hundred Dawns*, the first episode of *Galaxy 4*, which was junked by the BBC some months later. This film item, reassembled from the offcuts held by Vincent-Rudzki and Payne and the broadcast clip in *Whose Doctor Who*, now represents a missing episode and was released on *The Missing Years* documentary, part of *The Ice Warriors Collection* issued by BBC Worldwide in 1998.

An Audience Research Report on *Whose Doctor Who* was generated on Monday 23 May, assessing comments from 50 viewers. The edition scored a pretty average mark for *The Lively Arts*. Half the audience was familiar with *Doctor Who*, watching for nostalgic reasons, and would have liked more clips of Hartnell and Troughton. The insight into the series was appreciated: "The programme ... gave a good insight into the way in which all TV programmes are made, not just *Doctor Who*". The minority who did not watch *Doctor Who* found the programme boring, while other critics "complained that too much was being made of ... a children's programme, allowing too much to be read into it, especially by the psychologist taking part". Some found the programme too long, others found the children to be precocious, but many enjoyed hearing Tom Baker giving his views on the role and realised how much the actor cared about the part.

BSB screened the programme on Sunday 23 September 1990 as part of its *Doctor Who Weekend*. The documentary is included as an extra item on the DVD of *The Talons of Weng-Chiang* to be issued by BBC Worldwide during 2003.

Next issue, for the very first time, we present full transcripts of the unscreened portions of the Tom Baker and Philip Hinchcliffe interviews conducted for Whose Doctor Who. DWM

THE LIVELY ARTS: WHOSE DOCTOR WHO

INTERVIEWS **Caron Scott**, **Rosemary Matthews**, **Keith Hewett** Educationalist, **Caspar Hewett**, **Dr Eric Sherwood Jones** Consultant Physician, **Tom Baker**, **Kenneth Bailey** Educationalist (Retired), **Elizabeth Fiberry** Student, **Mrs Elizabeth Matthews**, **Dudley Simpson** Composer, **Philip Hinchcliffe** Producer, **Donna Savage**, **Dean Boreham**, **Tina Sullivan**, **Nicholas Bishop**, **Ronald Matthews** Teacher, **John Miller** Educational Phychologist, **Ann Miller** Student, **David Scott** Student, **Sister Norma Wilson**, **Sister Margaret Rogerson**, **Terrance Dicks** Script Writer, **Robert Holmes** Script Editor, **Helen Dickinson** Student.

ALSO APPEARING **Jude Osaji**, **Roger Daley**, **Members of the Doctor Who Appreciation Society**, **Dick Mills**, **David Maloney**, **Michealjohn Harris**, **Michael Spice**, **Deep Roy**, **Stuart Fell**, **Heather Stewart**, **Sue Box**, **Andrew Lazell**, **Peter Logan**, **John Bloomfield**, **Graham Williams**.

ORIGINAL TRANSMISSION

EPISODE	TRANSMITTED	TIME	DR'N	RATING (CHART POS)	APP INDEX
Whose Doctor Who	3 April 1977	8.20pm-9.20pm	58'44"	2.0M (??th)	68

CREDITS Introduced by **Melvyn Bragg**. Consultant **Terrance Dicks**. Research **Ben Shephard**, **Bridget Cave**. Dubbing Mixer **Richard King**. Film Recordist **Dick Manton** [and **John Murphy** and **John Pritchard**, uncredited]. Film Cameraman **Philip Bonham-Carter** [and **Peter Hall**, uncredited]. Videotape Editor **Sam Upton**. Film Editor **David Martin**. Executive Producer **Bill Morton**. Producer **Tony Cash**. BBC © 1977

Bohemian Rhapsodies

Is this the real life? Is this just fantasy? Or is **Dudley Simpson** just playing with his synthesisers again? Benjamin Cook and Tom Herron catch up with Doctor Who's most prolific musical maestro …

Photography by Benjamin Cook

Dudley Simpson is a living legend. Meeting the man responsible for some of *Doctor Who*'s most distinctive sounds is an almost spiritual experience – a bit like meeting the Pope, if the Pope were Australian.

Actually, meeting Dudley Simpson is better than meeting the Pope, because it's unlikely you could persuade the Pope to play *As Time Goes By* on a baby grand piano in the crowded bar of the Palace Hotel, Manchester, on a Sunday morning. Dudley Simpson, on the other hand, seems quite happy to tickle the ivories for anyone who'll listen. His virtuoso performance isn't even diminished by a startling confession – that he has long since forgotten how to play his celebrated score for *City of Death*. Oh well. It was worth asking, wasn't it? And when he has finished tinkling, we settle down for a natter.

"*Doctor Who* was the most important thing that I was ever given to work on," Simpson says, sinking into the softest leather sofa that the Palace Hotel has to offer. "I mean, it was the biggest challenge of my life. *Doctor Who* was so indulgent. I loved every minute. And I mean, I did so much of it …"

Unlike his music, Dudley Simpson is far from incidental, and his contribution to *Doctor Who* is nothing short of awesome. Between 1964 and 1979, he composed music for 310 – count 'em – episodes of *Doctor Who*. "Every one was a challenge," he says. Do any particular scores stick in his mind? "*City of Death* seems to be the favourite. That was nice to do, 'cos it was all set in Paris – a nice diversion from usual *Doctor Who*. I used an electric piano for that. And I liked *Pyramids of Mars* – that was a good one. And *The War Games*, I remember – that was a big job. Oh yes, and *Terror of the Autons*. I mean, every one was different. Producers used to say, 'Where did you get that idea from?' Heh, heh." And where *did* Dudley get his inspiration from? "I don't know," he shrugs. "It came out of the sky … Whether or not it was brilliant, I have no idea. But I never dried up."

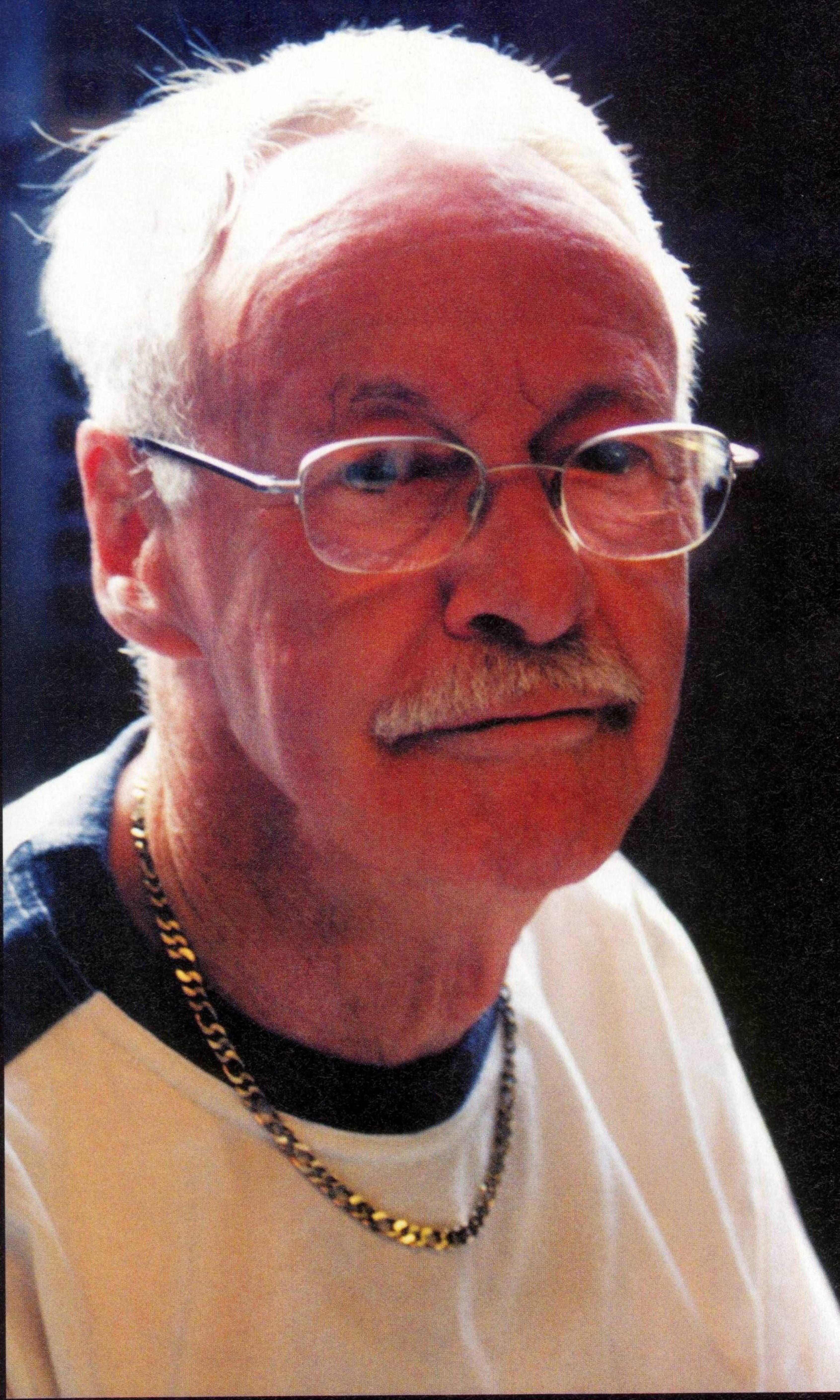
Dudley was born in 1922 – only two years after the Pope, as it happens. "Not many people know this," he says in his thick Australian accent, "but I come from Australia. Nowadays, I divide my time between Australia and Ireland." He came to Britain in 1958, retiring back to native soil in 1987, "but I was disappointed in Australia," he admits. "I missed all my friends from over here, and all my associates – the musicians and so on. I felt something was missing, so we decided to come back." And on a visit to Ireland, Dudley and his wife fell in love with the picturesque village of Kinsale. "We bought a lovely house there. That's where we've been for the last decade. And we can pop over here without much trouble."

Pyramids of Mars, one of Simpson's favourite scores: take away the music and you take away the magic he reckons. © BBC

Had it ever occurred to Dudley to be anything other than a musician? "I don't think so. My parents wanted me to be a graphic designer. I wasn't very good at school, but I could draw a bit, so they thought I'd be good at architectural drawing. I didn't have much talent anywhere else. I only had one vision." How did he uncover his musical talents? "At the age of four, my mother took me round to grandpa's place," he explains, "and he had a piano, and they tell me, 'cos I don't remember, that I sat down and played the national anthem with one finger, almost perfectly!" Dudley learned to play the piano by ear, becaming a top child musician. As a school pianist at Melbourne High School, he won an interstate playing contest on a local radio station: "Twelve-dozen chocolate frogs," he laughs, when we ask him what he won, "and they made me the accompanist on their Saturday afternoon children's programme. I did quite well out of it."

After serving with the army in World War Two ("mostly as a truck driver, although I played in concerts towards the end of the War"), Dudley studied music at the Melbourne Conservatorium, while earning a living playing in restaurants and hotels. "I was playing in a restaurant in Melbourne," he recalls, "when this man came in and asked me if I'd ever played with a ballet. 'Oh well,' I thought, 'it's a way of making a few more pennies' – to help my mum out, that sort of thing. And so I played one night in a ballet class …" Dudley was introduced to Madame Borovansky of the Borovansky Ballet. "I could play whatever she wanted," he considers, "'cos I was good at improvising. And her husband, Edward Borovansky, came and heard me one night and engaged me as pianist and associate conductor on a tour, even though I'd never conducted in my life!"

This brought Dudley to the attention of several big names from Britain's Royal Ballet, including Dame Margot Fonteyne, who told him that he was wasting his time in Australia and would be better off in Britain ("'It might be daunting, dear, but you must try to go ahead!' she said"); Dudley took her advice and moved to England, where he continued working with the Royal Ballet and, in 1960, became chief guest conductor for the Royal Opera House. "I also did quite well there," he says modestly, "but what I really wanted to do was *write* music."



How, then, did he end up composing music for the BBC? "I was at an after-theatre party," he tells us. "Just a few drinks, you know? I was introduced to this little guy with a moustache – Gerry Glaister, a BBC television producer. 'You don't look like a ballet dancer,' he said. 'Oh no, I'm the music man!' 'Do you write music?' 'I haven't written a lot,' I said. 'I've never had the break, but I want to write for film and television.' And as luck would have it, he was doing this programme called *Moonstrike*, about fifth columnists dropping over France during the War, and he'd had some music written for him that wasn't right. 'I'm not sure what music I want,' he said, 'but I know that what I've got isn't right. Why don't you have a shot at it?' As far as he was concerned, 'cos he didn't know anything about music, he said it was probably like the music of *Au Clare de la Lune*. 'No – rubbish!' I said. 'You need something heroic. That's it – heroic!' And that *was* it – I won it with a word." Dudley had only a few days to come up with the score. "I was living in a grotty basement flat in Notting Hill – and I didn't even have a piano. I was a bit hard up, you know? So, all my pals went off to Chelsea and bought me a cheap five-pound piano, lugged it down to my basement, and told me to get on with it!"

> "MERVYN PINFIELD ASKED ME IF I'D LIKE TO WRITE MUSIC FOR A SHOW CALLED DOCTOR WHO. I SAID YES, OBVIOUSLY, AND I WAS THERE FOR 15 YEARS!"

Dudley worked on *Moonstrike* for a couple of years ("God knows why! It was a terrible programme!"), which drew him to the attention of Mervyn Pinfield, who directed the show during 1963 and was associate producer on a new science fiction series … "He asked me whether I'd like to write something for a show called *Doctor Who*. I said yes, obviously. The first one I got was called *Giants and Miniscules* – before they changed its name to …" *Planet of Giants*? "Yes, that's right. That was directed by Mervyn, wasn't it? And it seemed to go quite well, so I got another one a little later. And then another one. *The Crusade* was about Marco Polo, wasn't it? Oh no, Richard the Lionheart! That's it. And *The Chase* was great! And *The Celestial Toymaker*! And in the end, I was doing the whole lot, wasn't I? That's how it worked."

During the 1960s, the incidental music on *Doctor Who* was taken either from 'stock' or 'library' disks or, when budget allowed, written by freelance composers. Dudley fast became the programme's most prolific composer. He got used to working under pressure: "I had to compose for two episodes at a time," he asserts, "and I had about a ten-day turnaround. I used to write between 20 and 40 pieces of music – and have them ready to record within a few hours." Dudley conducted his own compositions, which were played by an *ad hoc* ensemble of eight musicians. "When you have only that many players," he says, "there is a limit to what you can play. I had to work out which musician would be best on which instrument – the voicing of the instruments, you know? I mean, if you have a big orchestra, you can have an aura of sound from way down in the bass to the top." Little high, little low? "Well, exactly! And you can select this lot or that lot or the whole thing. How to put the instruments together so that they sound best was a secret I learned very quickly on the box. I could make it sound *big* ...

"Take a cello, for instance – I always used a cello, because it gave a little bit of string colour. And then we had the horns, which can't go terribly high, but they're strong in the middle. And people didn't realise, but I had an organ in there, which gave me body, you know? And of course, the fellow on percussion – he was a genius. I'd give him some very hard stuff to do. I'd say to him, 'Look, can you manage that?' And he'd say, 'I'll think of something!' He'd have all these instruments spread out about as wide as this room ..."

Dudley leaps out of his seat and – we kid you not – starts darting precariously around the hotel bar! "And he'd be playing the timpani over here," he grins, almost knocking over a barstool, "and he had to do a sound over there, so he'd go *whoosh*, and he'd go *boom* ..." – people are starting to stare – "... and he'd go *whiz* and ..." Dudley looks exhausted. "That's how it was," he concludes, plunging – quite literally – back onto the sofa. "But we were bugged by the budget," he sighs, "'cos they'd always leave the music 'til last.

"You can't ask the costume department to use tissue paper. And you can't ask the graphics people to use thin lines instead of thick ones," he moans, "but you can ask the composer to write for two players instead of four. In the beginning, I was writing for three musicians and playing the other parts *myself* – on the piano or whatever I could get hold of. They were good, hard times." What would Dudley like to have done on *Doctor Who* had money been no object, then? "I could have enhanced it with more players," he enthuses, his eyes widening, "to give it more colour, more variety – not strength, because we used to bang out quite a lot of noises with just our little group. Heh, heh. I used to get top players – principle horn, principle clarinet and bass clarinet from various orchestras. I was very fortunate. They all came running, 'cos I paid them cash on the job. And good money, too. And lots of repeat fees. They were very lucky boys."

Most of Dudley's *Doctor Who* scores employed a combination of live musicians and Radiophonic sounds. *The Underwater Menace* marked his first collaboration with the BBC Radiophonic Workshop.

Beginning to end: **Planet of Giants** (above) and **The Horns of Nimon** (below), bookending Dudley's involvement with **Doctor Who**; Another Simpson sci-fi score success, **The Tomorrow People** (opposite right) © Fremantle; Power struggle: did Dudley's famous theme help to cement the Master's popularity? Pertwee and Delgado in **The Claws of Axos**. © BBC

"When I first started," he declares, "I'd write the music without having seen any pictures. I had no idea what the picture would look like; I'd just be told what they wanted and how long it should last, but it was never quite right. They'd clip it or extend it or something." They'd edit the music to fit the pictures? "That's right, but it was primitive. A lot of guess work. I had to work to a stopwatch! And it sounded awful – it was ugly and ugly and *ugly*! I hated it. And then, one day, they brought in time-coding as a facility for me, 'cos they got so fed up of my complaining. That enabled me to write music to the second. It was fantastic. I could take the episode home and work out the music. I had to buy myself a VCR. And now, they've gone even further – I mean, that's primitive by today's standards – but that's how it evolved during my career."

Between *Spearhead from Space* and *The Horns of Nimon* alone, Dudley wrote the music for virtually every *Doctor Who* serial. Around ten minutes of electronic music per week for a drama series was both a novelty and a considerable achievement at the time. "Oh, they *were* hard days," he smiles. "I'd be pumping away on the piano, trying to get an idea, and my wife would come in to tell me that it was dinner time, and I'd say, 'I haven't got it yet! I'll be down in a minute.' She was very good. She used to let me get on with it, you know? 'I've been listening to that lost cause for so many hours,' she'd say, 'surely you've got it by now?!' But I always delivered the music on time. I never missed a deadline. Although, on one occasion, I recorded the music on a Friday night for an episode that went out on a Saturday afternoon!"

Once he'd composed his score, Dudley would take it to his copier, who would copy out the music for the various players. "My copier lived in Surbiton," he relates, "and I was in Esher in Surrey. And when I'd finished composing, I'd have to drive to Surbiton – in the night – and put the music under his door. And he'd copy it out – all the parts for the musicians. And the recording session would be the very next day. I'd pull up to his house at about midday and he'd have it ready for me – almost wet, you know? In fact, one night, I was driving down from Esher – I'd made a

few trips to my copier that night, giving him more and more as I was going – and the police stopped me. 'Now, what's going on?' they said. 'We've seen you go past here about three or four times this evening.' Heh, heh. 'I have a very good excuse,' I said, 'See the music on my passenger seat? That's for tomorrow's episode of *Doctor Who!*' They said, 'What?! *Doctor Who*? You'd better be going on your way, then!' Hah, hah. 'Cos they loved it as well, you see? It was very popular, wasn't it?"

Working as a freelancer during the 1970s, Dudley was very much the 'house' composer on the show, collaborating exclusively with the Radiophonic Workshop to realise his scores. "The synthesisers we used got bigger and bigger," he boasts. "They occupied the whole room!" Earlier in the Pertwee era, Dudley experimented with using predominantly a synthesiser – "with only eight notes," he rhapsodies, "it was monophonic and had eight oscillators all over the room. And I learned to write for it." By Season Eleven, however, he went back to using acoustic instruments with synthesiser accompaniments when the Workshop told him that he could no longer use their facilities. "To this day, I don't know why they did that," he admits, "but it made things harder for me, 'cos I had to start using hired synthesisers. In the end, one of my keyboard players, an amazing guy called Les Pearson, bought his own synthesiser, which cost several thousand pounds, but gave me back my flexibility."

Okay, but in reality, how important is incidental music? Your average television-watcher probably doesn't notice the score ... "Ah, but no – not until it's *taken away*," Dudley stresses, offering an example: "I gave a lecture in Australia – at the university there – and I took out *Pyramids of Mars*. I had a mute copy of the video – with no effects, no music, just dialogue – and I played it to them, and they said it was quite interesting, but I said, 'And now I'm going to spin in the music on the tape recorder and let you see what happens ...' They couldn't believe the difference! The miracle! I mean, it really did lift the programme – give it that extra impetus when it's required. A lot of directors relied on my music. 'This doesn't work,' they'd say. 'Help me out here! *Please!*' Music can make it work ..."

Did Dudley prefer more precise instructions from directors? "Well, yes, but the director told me what he wanted," he states, "and then it was usually left up to me. That's how it worked out. And with the advent of time-coding, I could compose it so that it fitted like a glove. And they had no troubles – they could dub it on and balance it and away it went." Are there any particular *Doctor Who* directors that stick in Dudley's mind? "Rodney Bennett was good – but even he would sometimes say, 'There are ugly footsteps in this scene. What can you do, Dudley?' And I'd say, 'Cut the footsteps! Let the music do it.' The show must go on. On *The Green Death*, [producer] Barry Letts was worried about a scene in which someone was hit over the head or something. He thought it might be too horrific for the kids, so I suggested putting a gong on it – turn it into a funny scene, you know? Producers would often ask me to help them out like that, 'cos they sometimes felt that the direction – the editing, that sort of thing – didn't work. It was always a challenge, I tell you, but I got it in the end!"

"THE MASTER THEME? I LOVED THAT! JON PERTWEE TOLD ME THE MASTER WAS MORE POWERFUL THAN THE DOCTOR, AND MY MUSIC WAS TO BLAME!"

Simpson's infamous 'Master theme', as used throughout the Pertwee era, is one of his most celebrated pieces of *Doctor Who* music. "Oh, the Master! I loved doing that. And it was only short, but it was used for years afterwards whenever he appeared. And even when someone else wrote the music for the show, they had to use my Master motif. They didn't like it. They tried to make it up, but the directors wanted it back, 'cos it was part of – what's his name? – Roger Delgado, wasn't it? And wasn't he brilliant? He died prematurely, didn't he? My music might have been a bit corny sometimes, I know – I mean, the Master motif – but it had an impact. Jon Pertwee would say, 'The Master is more powerful than I am, Dudley! And your music is to blame!'"

The key to writing successful incidental music, he tells us, is to resist the temptation to overdramatise: "You had to be careful," he notes, "to only go just a bit over the top, 'cos you can go too far. The answer in my case was to play it quite serious. And underline what the actors were doing, so that they could camp it up if they wanted to – like Patrick Troughton, swanning around. *The Seeds of Death* – have you seen him in that? Running around and falling over! He was such a funny man. He put an edge of comedy to it, didn't he?" And Dudley was able to reflect that in his music? "Oh yes, of course. A little less drama.

"And when Tom Baker came in, I really thought he was going too far over-the-top," he grins, rolling his eyes, "but then he settled into it, didn't he? You must play the game. And he was brilliant, I thought. He was trying to be a bit funny in the first episode or two, but I loved working with him – or *for* him – after that. It really incited me to keep writing. I had more of an incentive to stay with the programme after he came along. And Philip Hinchcliffe was such a good producer – one of the best, I think. He was more open about what he wanted than the others. He used to call me the King of Incidentals. Barry Letts was brilliant, of course – he listened to every detail – and Innes [Lloyd] was good, too, but somehow Philip had a flare for it that, well, the others didn't. He used to encourage me more than any of the others did." And did Dudley often get to meet the cast? "Well, just occasionally. Lis Sladen remembers me quite well, because we used to meet on set. I had to go along and see what they were doing and all that sort of thing. I liked having a look at the set – for inspiration, you know? That didn't happen after a while, 'cos I started working on the music at home."

He continues: "And then I was writing for *Blake's 7* in parallel, which proved to be a bit difficult. One producer, who shall remain nameless, rang me and said, 'I've got a great thing for you, Dudley – a lovely documentary film. You'll love it! It requires a lot of music – a lot of your lovely music.' A tempting offer. 'I'm very sorry,' I said, 'but I can't fit it in.' And he was horrified: 'You're not turning me down, are you?' And I said, 'I have to, 'cos I'm sitting up here all night writing for *Doctor Who* and *Blake's 7*. You'll be much better off getting someone else.' He was horrified. He must have thought I was mad. He didn't use me for another production for about ten years!"

In his only appearance before the *Doctor Who* cameras, Dudley played the Palace Theatre's orchestra conductor ("a very demanding role!") in several scenes of *The Talons of Weng-Chiang*, due for release on DVD sometime soon, probably ... "The director, David Maloney, said to me, 'How would you like to come in on the production?' 'How do you mean?' I said. 'We'd like to have you on screen,' he said. 'Oh, *c'mon!*' I said, because I very rarely go on location. 'We've got this little orchestra thing going on in the theatre,' he said, 'while we're doing all this card trick stuff on stage. We need a conductor. And there's no one better than you! And so,' he said, 'get your tails on, and your bow tie ... We're going to Northampton!' And I had a great time seeing how they filmed it all." And there were no musicians in the pit, apparently. Dudley conducted music that he had pre-recorded. "I've laughed about that ever since," he says. "And I remember being interviewed with David for this television documentary, sitting around in between filming, discussing the programme ..." This was for *The Lively Arts: Whose Doctor Who* documentary [see this issue's *Archive Extra*]. "It was nice to feel involved," he says.

Dudley's final *Doctor Who* music score was for *The Horns of Nimon*. "I got to near the end of Tom Baker's tenure," he observes, "and John Nathan-Turner rang

Above: Springtime in Paris for Tom and Lalla in **City of Death**, a story which boasts some of Dudley's best-loved music. © RICHARD BIGNELL; Below: Jacqueline Pearce as Servalan in **Blake's 7**, another space saga scored by Simpson. © BBC

up, because he'd just become the producer, and said, 'I want to take you out to lunch.' And I said to my wife, 'No one's ever taken me out to lunch before. There must be something wrong.' And then he told me that he didn't want me anymore." Dudley was told that incidental music was now the province of the Radiophonic Workshop. "He said that he wanted to wipe the slate clean. That's what he said. The ironic thing in my favour, of course, was that the viewing audiences dropped from 16 million to about five million. And I dare say it to you," sighs Dudley, wrestling with his conscience, "I mean, perhaps I shouldn't, but I think the real reason was that *Doctor Who* no longer had a familiar sound. There was no pattern."

Hang on. Is he suggesting that the decline in *Doctor Who*'s audience during the 1980s is directly attributable to the change in incidental music? "Well, yes, because people were used to it. And I warned him [Nathan-Turner] about that. 'This is not sour grapes,' I said, 'but you take the other series that are doing so well, like *Star Trek* – they don't change their composer. They don't change anything. They keep the format. He eventually realised that he'd made a mistake, I think." Were there *really* no sour grapes? "Well, I mean, I had *Blake's 7* and a couple of other things going, so John said that it wouldn't affect me financially. 'That's not my worry,' I said, 'I'm worried about the programme.'" And Dudley had already started to compose music for what would have been his final serial, *Shada*, when industrial action at the BBC forced the season finalé to be abandoned. "*Shada* wasn't put out, was it? I didn't do any more, so I was very disappointed." Easy come, easy go? "Not at all. I mean, I'd lost *Doctor Who*. That was my baby. And I missed it."

I wonder what Dudley makes of one of the most recognisable pieces of contemporary music – the *Doctor Who* theme tune itself, composed by Ron Grainer. "It was a brilliant piece of work, wasn't it? When I started writing for *Doctor Who*," he recalls, "I got to know Ron Grainer, 'cos he's also an Aussie, but he didn't really consider himself the composer – 'I just scribbled a line [of the theme music],' he'd say. 'The Workshop made it. And Delia Derbyshire and Brian Hodgson – they pieced bits together.' It must have been a laborious job. They got a bass guitar and went *dum*, and ran that around, and it was going *dum-dum-dum-dum*, and then it went *dum-de-dum-dum-de-dum*, and then *dooooooom* ... Oh dear – I'm going slightly mad! I've no idea how they did it, but it must have taken hours of work. It was amazing what they did – for the time, you know? And it made all the kids cower behind the settee when it came out." He smiles broadly. "It sends shivers down my spine. I'm sorry they ever changed it. The original couldn't be beaten.

"And they can remaster it now," he marvels, "and it can come to life. It was fading a bit on television, 'cos it was getting a bit scratchy, but now they can remaster it or 'redigitaltise' it or whatever it is with modern techniques. They make amazing things. They've done that with my *Tomorrow People* music, haven't they?" Dudley composed the haunting theme tune to ITV's 1970s sci-fi series for kids, recently remastered for the Big Finish audo adventures. "They've lifted that from an ordinary seven-and-a-half-inch tape and made a special number out of it," he says proudly. "And now my work is even being released on DVD." Dudley sighs suddenly. "I do wish the BBC hadn't erased the tapes of so many of my scores. The Radiophonic Workshop had them all at one time ..."

What, then, does Dudley think of today's chart-topping music? Is he into S Club, Liberty X or David Sneddon? "Oh no, none of that. I'm very fond of Gustav Mahler – I'm mad about his orchestral music, 'cos I love orchestrating for big orchestras. I admire Mahler so very much. And Stravinsky, of course – he was my idol when I was conducting his music in the theatre. And Tchaikovsky – he was an absolute genius. He could write so beautifully. He just struck it off, but it was perfect, you know? They're the three top ones in my mind." What instruments does Dudley himself play? "The piano. I can play the French horn a bit, but I'm not very good. The boys taught me in the orchestra in Australia. It's a very fragile instrument to play. Perfect players are absolute geniuses as far as I'm concerned."

"JOHN NATHAN-TURNER WANTED TO WIPE THE SLATE CLEAN SO HE SACKED ME. I'D LOST DOCTOR WHO. THAT WAS MY BABY, AND I REALLY MISSED IT ..."

Would he like to compose for *Doctor Who* again, if it ever came back on television? "I certainly would," he jumps in, "but I don't think that's likely." What – *Doctor Who* coming back? Or Dudley being asked to compose for it? "I don't think they'll ever do either again, but if they did bring it back, I'd be very interested. *Doctor Who* had a kind of magic. Mind you, I'm too old now." He doesn't look a day over 60, we reckon. "Why, thank you! I'm 81 this year, so I'm a bit slow, you know? Mind you, I can still do it – I can still write music." He leans forward: "Perhaps," he whispers, "I could rejuvenate, like Doctor Who? Or regenerate – is that what it's called? Old musicians never die. We just fade ..."

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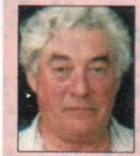

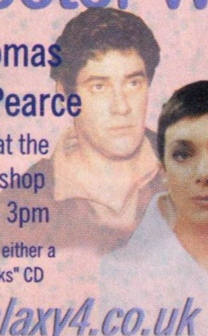

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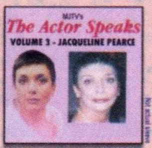

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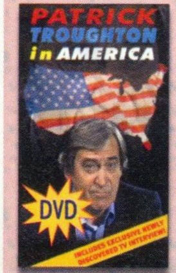

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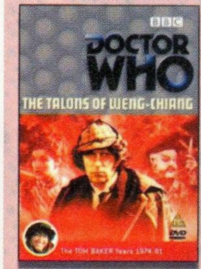

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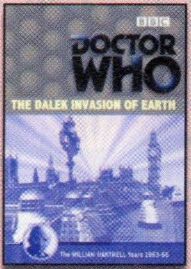

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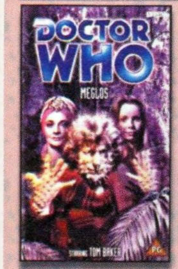

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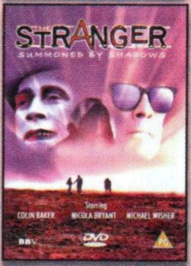

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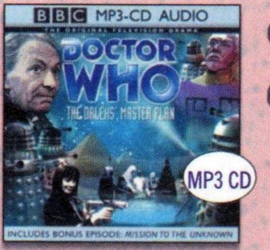

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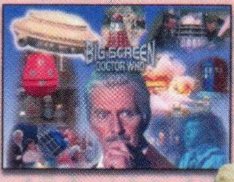

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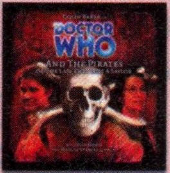

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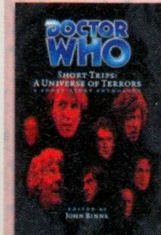

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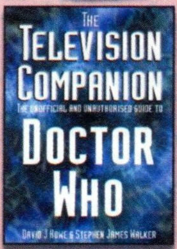

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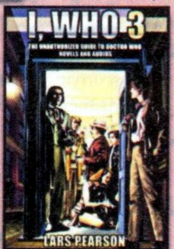

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THE TIME TEAM

THEIR ONGOING MISSION: TO WATCH ALL 696 EPISODES OF **DOCTOR WHO**. IN ORDER. FROM THE START.

EPISODE 310 TO EPISODE 317

CLICHÉ COUNTER

Deaths on screen so far
00497

One or more regulars rendered unconscious
00077

One or more regulars incarcerated
00133

Compiled by
GARY GILLATT
Illustrations by
ADRIAN SALMON

When we left *The Curse of Peladon* last month, the Doctor had been sentenced to death for trespassing in the sacred temple of Aggedor. Peladon's a medieval kind of a joint, you see, and while some funky aliens – Alpha Centauri, Acturus and the Ice Warriors – are trying to ease the planet into the Galactic Federtion, Peladon still seems a long way from such innovations as electricity, trial by jury, or the Crunchie McFlurry.

Posing as a delegate, the Doctor's uncovered a conspiracy between High Priest Hepesh and one of the aliens which threatens the peace of the Federation. Knowing them of old, the Doctor immediately fingers the Ice Warriors. So to speak.

"I like the way that even as far as this third episode, the Ice Warriors are still having to fight against the suspicion that they are responsible for the problems in the capitol," says Richard. "And just when they're defending themselves yet again, we're presented with the first clue that it might be Arcturus behind it all."

Escaping his death sentence, the Doctor flees into the tunnels beneath the city, where he finds the fabled Aggedor ...

"'Oh dear," sighs Richard. "What a disappointment the mighty Aggedor turns out to be. I was hoping for something a little more convincing than a short man in a bear suit."

"And it's a shame that the politics of the first two episodes have given way to the Doctor hypnotising a hairy monster whilst singing lullabies," adds Clay.

The plot unravels at the start of Episode 4. As Jo helpfully puts it: 'So ... Arcturus was behind everything!' Thanks Jo. But even with this foe revealed and destroyed – if not necessarily in that order – there's still the matter of Hepesh to deal with. He's scurrying round the tunnels like a big angry badger, and still has the power to spark an interplanetary war.

"How strange to see the Ice Warriors so impotent during the final battle," muses Peter.

"I'd say 'inept' rather than 'strange'," replies Clay. "Couldn't they think of anything for them to do? After so much fuss was made about them being heroes rather than villains, this seems staggeringly poor. As, I might add, is Hepesh's death at the paws of Aggedor!"

"Villains who are misguided, rather than evil, always get to die facing the camera, don't they?" laughs Peter.

"I've really enjoyed this one," says Richard in conclusion. "The clever twist with the Ice Warriors really pays off and Alpha is just too wonderful for words!"

"Oh, it's easily the best Pertwee so far," says Jac. "If you overlook some of the visuals, you've got a superb story with lots of levels and interesting characters."

"I'm nowhere near as convinced," Clay frowns. "It starts well, sure, but then everything becomes more and more implausible, and seems to grind along until we got a horrible "Doctor *who*?" gag at the end.

"The best Pertwee so far, you say? Not by a long nose ..."

After all that interstellar gadding-about, it's back to Earth with a bump for the next adventure. Well, maybe not so much a bump as a 'blip!-blop!-twang!' ...

"The first thing that hits you about this story is the amazing music!" laughs Richard.

"I'm certainly amazed by it," adds Jac, with half a smile.

Welcome to *The Sea Devils*, a story famous for its crazy electronic score. It's as if composer Malcolm Clarke left his cat to walk up and down on a synthesizer for an afternoon and recorded the result. The music is strangely atmospheric and compelling, but at the same time, really rather shit.

"It's so weird and watery sounding," continues Richard, "It's fantastic!"

"It is?" worries Clay. "I'm not so sure. The story would have started better without the Kazoo Club of Great Britain trying its best to undermine it at every turn."

The Doctor and Jo are visiting the Master in prison. He's been banged up in a castle on an island somewhere off the south coast of England. Looking after the prisoner is Governor Trenchard – who has the face of a bulldog that's just received some especially sad news – and a squad of guards all dressed like the amusing policeman from *'Allo 'Allo!* ... "Gid Moaning. Are you pipple here to soo the Mister?"

"It's not exactly Colditz, is it?" says Peter. "Typical UNIT botch-up. Make the chief gaoler a foolish old colonial type, supply effete, moustachioed guards, and locate the Master near to a good supply of arms and ammunition. No wonder he's developed a mad laugh."

"But it's actually nice to see him for a change," says Clay. "Though a bit more could have been made of his pretending to be a reformed man. After the Ice Warriors in the previous story, the audience might just have believed it."

"I can't believe Jo's so friendly towards the Master," adds Peter. "He's always trying to kill her!"

"I know!" chuckles Jac. "Last time they met he was about to stick a knife in her! She must be very forgiving."

The Doctor learns that ships have been going missing in the area, and bribes a bluff old salt into lending him his boat.

"How odd to see the Doctor waving pound notes around," comments Jac. "It's obviously a habit he's had to pick up during his exile."

"I wish we saw more of the Doctor doing this sort of thing," muses Clay. "I'd love to know where he lives and what he does of an evening. He's can't be short of a bob or two."

A lively discussion of UNIT salary structure continues while the Doctor and Jo chug into the channel to investigate the area where the ships have vanished. They arrive at what seems to be Fort Boyard, of lame TV gameshow fame, just in time to meet Episode 2.

CLAY

JAC

PETER

RICHARD

"Great scary monster!" cackles Peter at our first proper sight of our aquatic threat, which looks rather like a startled herring in a crocheted pashmina.

"The Doctor's a bit ahead of the plot, isn't he?" wonders Jac. "'Reptiles like those creatures in the caves ...' he says. 'Just as I thought!' – How did he make that leap of logic?"

Jo reminds the audience of an earlier adventure with the deathless line: 'That was the race of Super Reptiles that had been in hibernation for billions of years, wasn't it?' Well, quite. These are the Sea Devils, who aren't really called Sea Devils, who are the cousins of the Silurians, who aren't really called Silurians.

"I like the Doctor's ingenuity here," says Richard. "With the Doctor rushing to try and electrify the door before the Sea Devil breaks in. We're back to the character thinking and improvising his way out of situations."

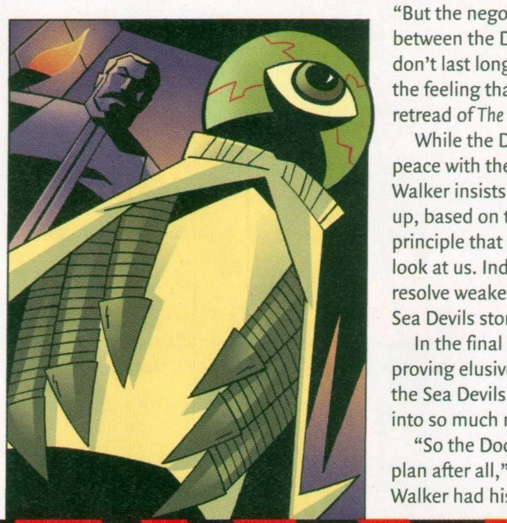
"I hope there were inverted commas around that 'Sea Devil'," says 'Jac'. "We still don't know what their proper name is, after all."

"And this week, the Master visits a naval base and steals some electronic components," says Clay in the tones of a BBC announcer. "How totally fascinating. How can this seem padded when we're only on Episode 2?"

"Did no-one warn Captain Hart about the Master, when he's imprisoned just next door?" boggles Peter.

"I think that may get the award for the longest reprise ever," comments Jac as Episode 3 replays about an hour from the end of Episode 2. But no-one seems to mind, as it's a fun sword fight between the Doctor and the Master, with bonus name-calling and sandwich-eating.

Richard has quibbles with prison security: "Of course, it makes perfect sense that when you have a dangerous prisoner like the Master locked up, you keep a handy display of swords just outside his cell door!"



"ALPHA CENTAURI IS JUST TOO WONDERFUL FOR WORDS!"

"The fight's great though," says Clay. "Even though it's speeded up in a really odd way. And I still think that music's not doing any favours to the action scenes."

"The Doctor seems to love winding the Master up," observes Peter. "I'll wager the Doctor bullied him at school. It could explain why the Master no longer wants to rule the world, or destroy it; he just wants to wipe out humanity, because he knows it will upset his arch tormentor."

"I wish he'd get his motivation sorted out, that's for sure," says Jac. "And notice the Master found out about the 'Sea Devils'" (She pedantically waggles an 'inverted comma' gesture in the air) "from stolen Time Lord files. The notes were probably in his filing cabinet during *Colony in Space*, if only the Doctor had bothered to check."

Meanwhile, Captain Hart has sent a submarine to track his slippery foes, and the Team enjoy the naval jargon. 'Stand by to blow Q' says one sailor to another – an entirely acceptable order on a submarine, if not in a Bond film.

"The scenes on the sub seem authentic enough," says Clay. "But it's very distracting to have Clive Dempster from *Hi-De-Hi* on board. Maybe he helps pass the time by organising 'Who's Got the Wrong Trousers On' competitions at 50 fathoms?"

Back on land, the Doctor and Jo flee the prison and escape to the coast. "Ooh!" gushes Richard. "The beach sequence is just so fabby! What's more, it's now the end of Episode 3 and this is only our second major scene with a Sea Devil, which is quite a clever move."

"Bah!" puffs a dismissive Clay. "We need more of the monsters. This has been three episodes of 'Doctor Who and the Master Messing About'. It's not a patch on *The Silurians*."

Beneath the Channel, the 'Sea'-so-called-'Devils' have taken charge of the submarine. "Oh no!" moans Clay. "Why must the crew make fun of the monsters? They look silly enough already, so calling them names like 'Green Gilbert' doesn't help. We should campaign for *Doctor Who* actors to be properly frightened by the monsters!"

Or perhaps the Sea Devil has been chatting to them off screen, and revealed that his race are really called the Green Gilberts. That would be fun. *Doctor Who and the Green Gilberts*.

"So Trenchard finally comes good," smiles Peter as the Master's patsy strikes back against the invading monsters.

"His death is nicely casual," agrees Clay. "And quite a shock coming so early. But there still hasn't been any real explanation as to why he was helping the Master in the first place, so it's hard to feel too much sympathy for him. All that stuff about his patriotism doesn't really wash with me."

By Episode 5 we're in the monsters' base on the sea bed, and our lizard chums finally get chatty.

"The leader's voice is fantastic," gushes Peter "That rasping whisper is a truly unique, alien sound."

"An easily-imitated voice for the kiddies, too," adds Clay. "But the negotiations for peace between the Doctor and the Sea Devils don't last long do they? It just adds to the feeling that this is a less intelligent retread of *The Silurians*. Only wetter."

While the Doctor tries to forge a peace with the monsters, civil servant Walker insists the Navy blows them up, based on the not-unreasonable principle that they'd kill us soon as look at us. Indeed, when Walker's resolve weakens for a moment, the Sea Devils storm the naval base.

In the final episode, with peace proving elusive, the Doctor blows up the Sea Devils himself, turning them into so much mackeral paté.

"So the Doctor followed Walker's plan after all," notes Peter. "In fact, if Walker had his way last episode, the Doctor and submarine crew would still have escaped, many lives at the naval base would have been saved, and the menace of the Master would have been ended forever. One up for the bureaucrats, I say!"

"Absolutely!" agrees Clay. "That's the level we're expected to operate at now, is it? Only two years since *The Silurians* and it's become: 'As long as the hero survives, we can kill the monsters without qualms.' Pah!"

"What a fool the Doctor is!" continues Peter. "He's so busy boasting of his genocide, that's he's taken his eyes off the Master! Will he *never* learn?"

As the Master waves a cheery goodbye and heads out to sea – free once more to team up with a monster, be double-crosssed, team up with the Doctor, defeat the monster and then escape – the Time Team consider his latest escapade.

"What a story!" enthuses Richard. "Wonderful music, great monsters and some simply superb location work. Is this really the same director who brought us *Colony in Space?*"

"Um ..." hesitates Jac. "I found it a bit of a let down after *Peladon*, I'm afraid. I didn't hate it – I'm very fond of Malcolm Hulke's stuff – but it was a bit dull. Sorry."

"Well I didn't like *Peladon* much anyway," adds Clay, "so I'm finding Season Nine a bit of a bore. *The Sea Devils* just doesn't have enough heart, and so ends up seeming like a silly runaround with some okay monsters. And that music *is* bloody stupid. So there!"

"Nonsense," huffs Richard. "That's been three great stories in row. I wonder if it can continue?"

"Of course it can!" laughs Peter. "After all, what could possibly go wrong ...?"

DWM

AND YOU SAID...

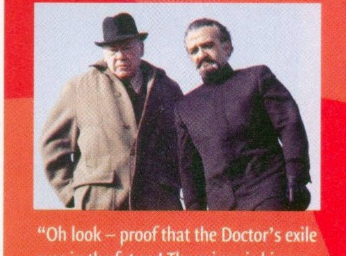
THE CURSE OF PELADON

"A real marketing possibility was missed when no one provided us with cuddly Aggedors. Perhaps Product Enterprise could design one that croons the Doctor's Venusian lullaby when you squeeze its tummy."
Graham Symms, Chester

"Why does everyone call Pertwee the 'gentleman' incarnation? As usual, he's shockingly uncourteous when he slags off Jo for rescuing him, and just as undiplomatic in the throne room, not trying to persuade anyone about Aggedor, but rather just blaspheming all over the place."
Alex Wilcock, Isle of Dogs

"The one disappointing thing about this story is the new Ice Warrior gun. The blippy red graphics make one yearn for the old square-gun-thing and its wibbly-wobbly effect ..."
Matthew Harris, Cornwall

THE SEA DEVILS



"Oh look – proof that the Doctor's exile was in the future! The prison is bizarre, incompetent and the staff wear silly outfits. It's obviously privatised."
Alex Wilcock, Isle of Dogs

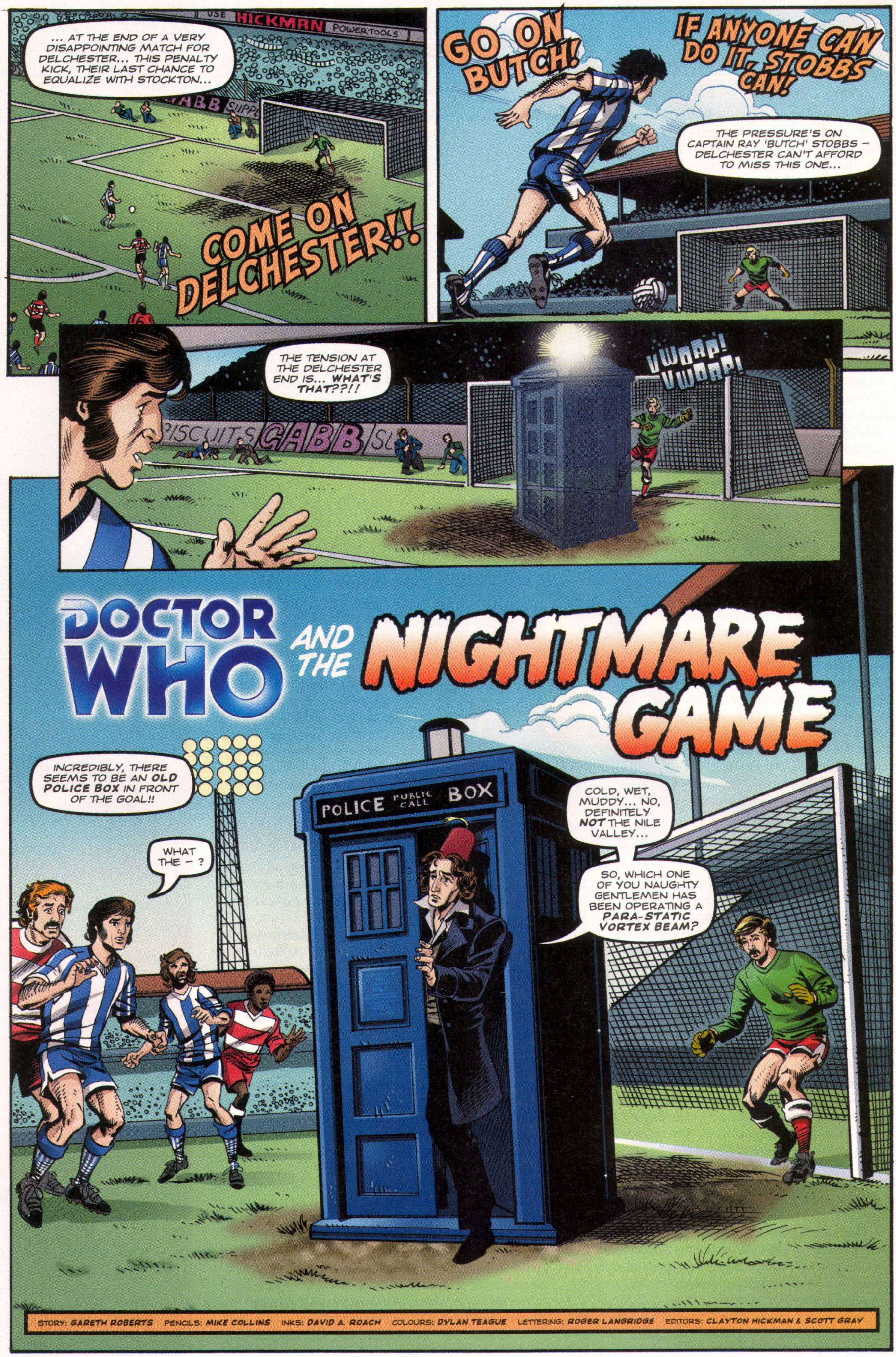
"The Pertwee and Delgado silly swashbuckling sandwich sketch with its farty synth soundtrack is a fabulous cliffhanger – one of the funniest and best moments of the Pertwee era."
Graham Symms, Chester

"This is the first time we see the sonic screwdriver gain a lot of its miracle technology powers, isn't it? Lock picking ... mine detonation ... it used to just unscrew screws!"
Steve Manfred, Wisconsin, USA

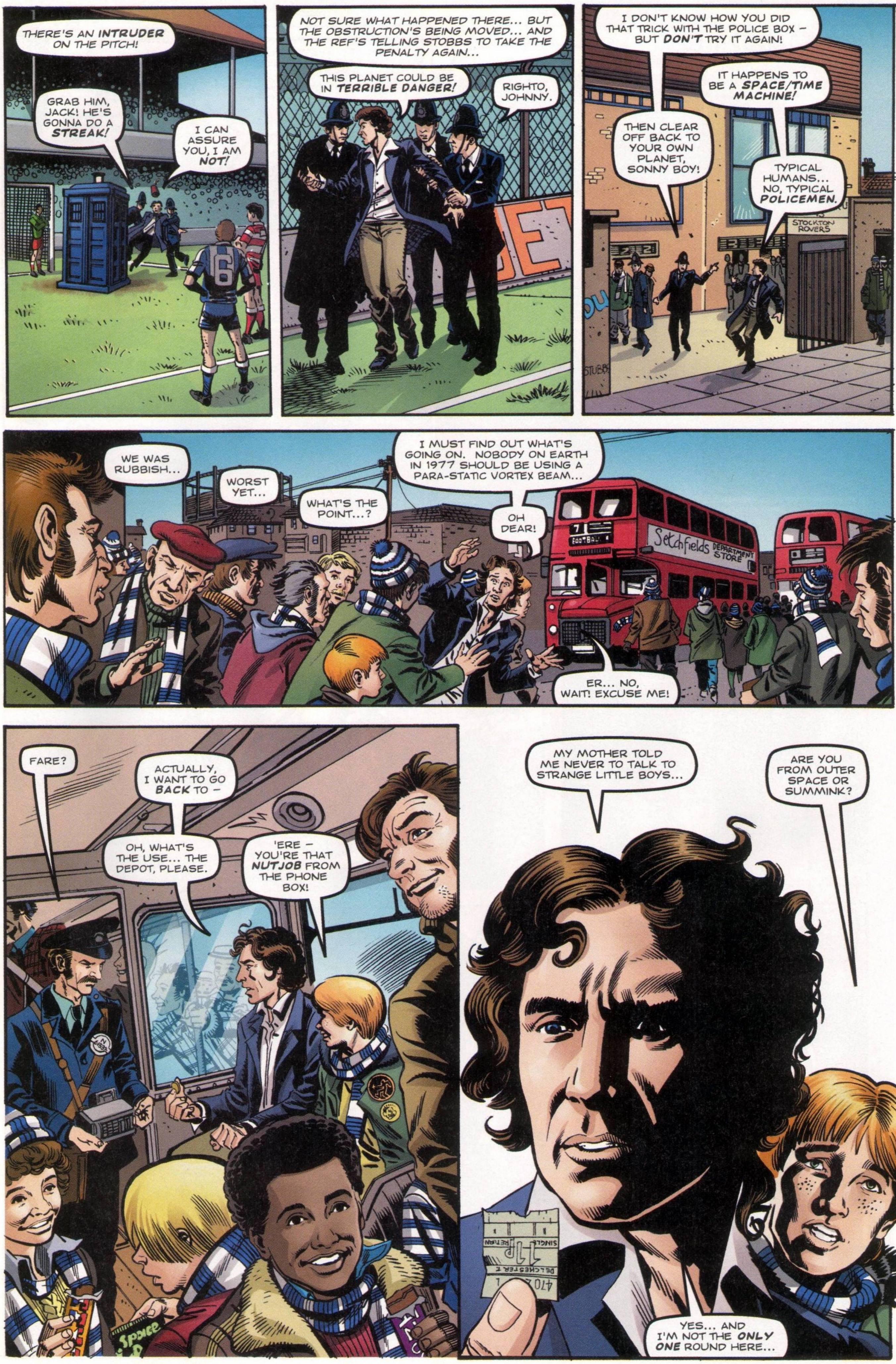
"Can it be that hierarchy amongst the Sea Devils can be measured by the design of their string vests – sleeves if you're high up, sleeveless for the standard Sea Devil? "
Mark Hugill, London

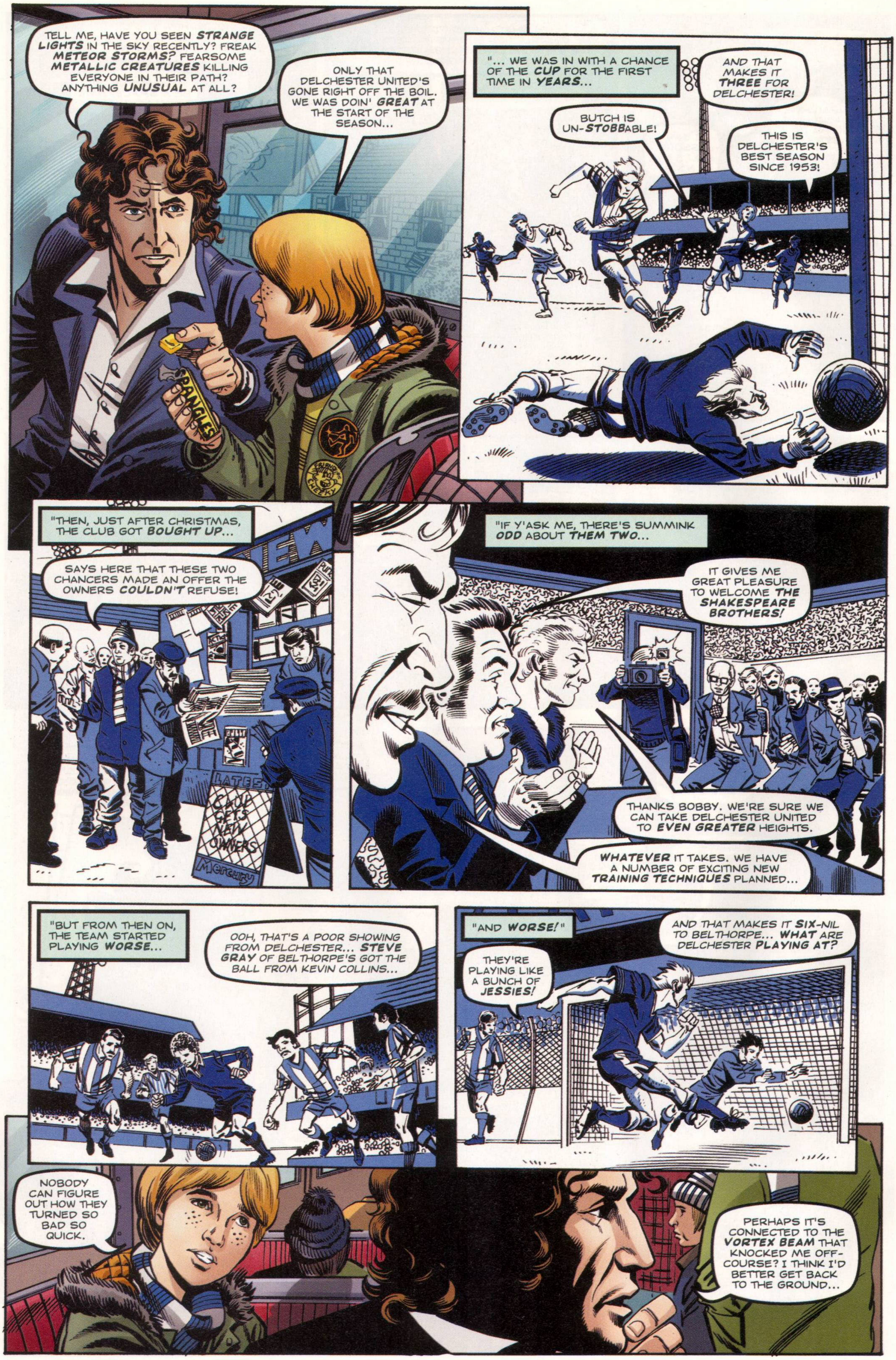
"It's 'Mac Hulke Cliffhanger Syndrome' again. Three of them are 'Doctor faced by Sea Devil', one of them has Jo going into a diving bell and completely failing to do a reaction shot, and the other is a knife flying through the air longer than seems possible!"
Matthew Harris, Cornwall

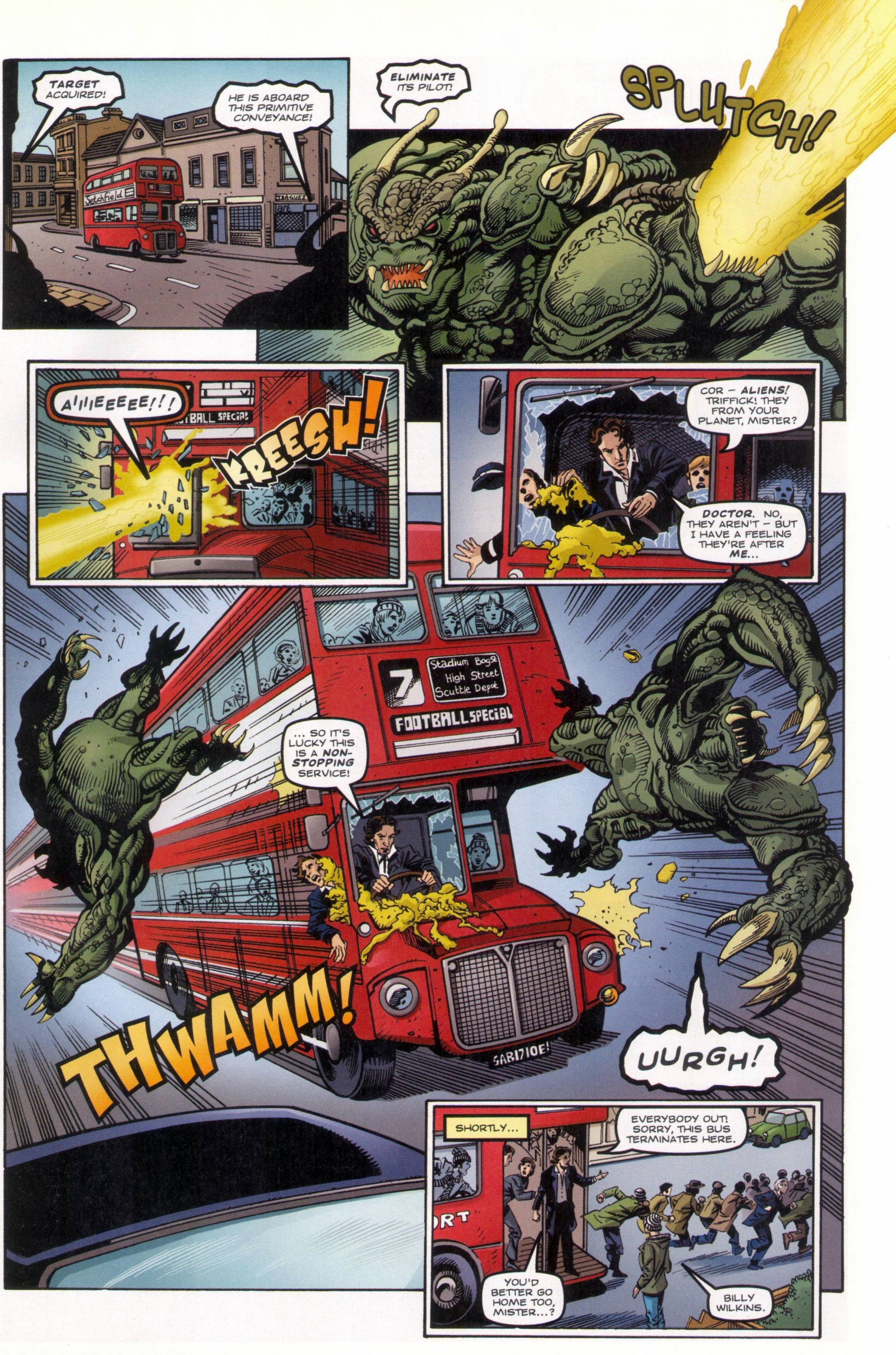
In **DWM** 332 the Team face Episodes 3 - 6 of **The Time Monster** and all of **The Three Doctors**. Any comments? Let us know at the usual address, or email us at **dwm@panini.co.uk** (marked 'Time Team') by 2 June

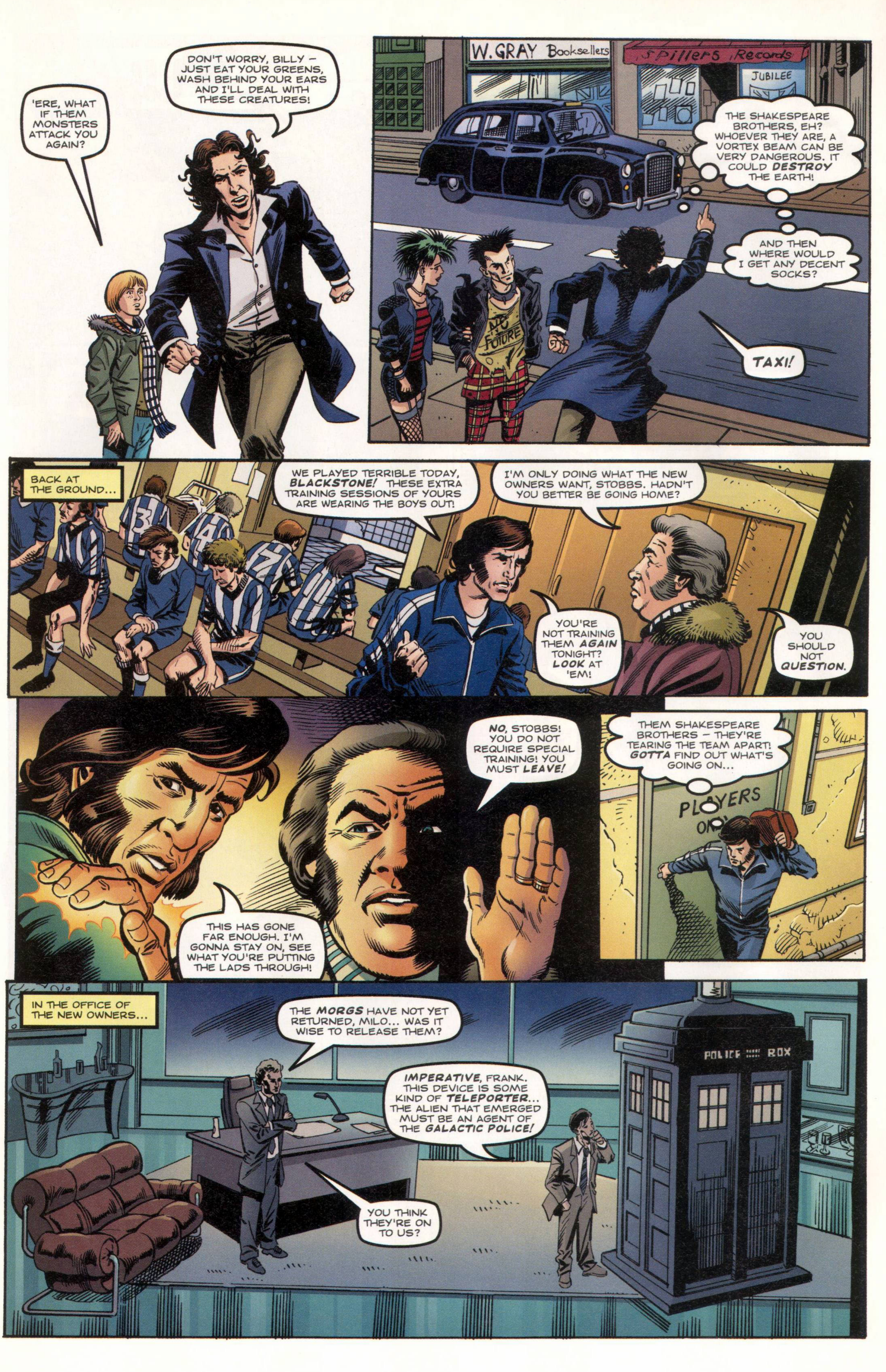

USE HICKMAN POWERTOOLS
... AT THE END OF A VERY DISAPPOINTING MATCH FOR DELCHESTER... THIS PENALTY KICK, THEIR LAST CHANCE TO EQUALIZE WITH STOCKTON...
GABB SUPP
COME ON DELCHESTER!!
GO ON BUTCH!
IF ANYONE CAN DO IT, STOBBS CAN!
THE PRESSURE'S ON CAPTAIN RAY 'BUTCH' STOBBS – DELCHESTER CAN'T AFFORD TO MISS THIS ONE...
THE TENSION AT THE DELCHESTER END IS... WHAT'S THAT??!!
VWORP! VWORP!
BISCUITS GABB SL
DOCTOR WHO AND THE NIGHTMARE GAME
INCREDIBLY, THERE SEEMS TO BE AN OLD POLICE BOX IN FRONT OF THE GOAL!!
WHAT THE – ?
POLICE PUBLIC CALL BOX
COLD, WET, MUDDY... NO, DEFINITELY NOT THE NILE VALLEY...
SO, WHICH ONE OF YOU NAUGHTY GENTLEMEN HAS BEEN OPERATING A PARA-STATIC VORTEX BEAM?

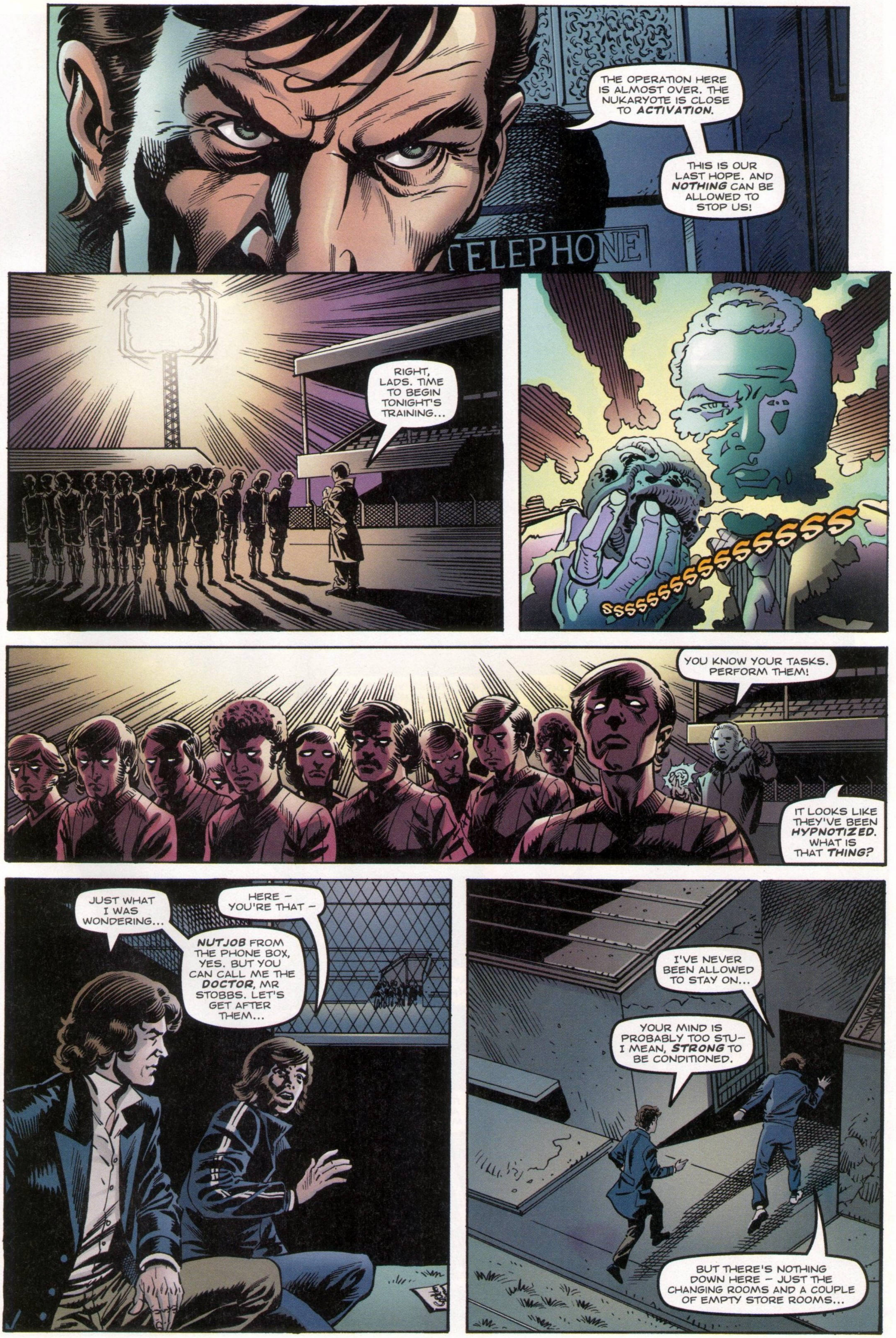
STORY: GARETH ROBERTS PENCILS: MIKE COLLINS INKS: DAVID A. ROACH COLOURS: DYLAN TEAGUE LETTERING: ROGER LANGRIDGE EDITORS: CLAYTON HICKMAN & SCOTT GRAY

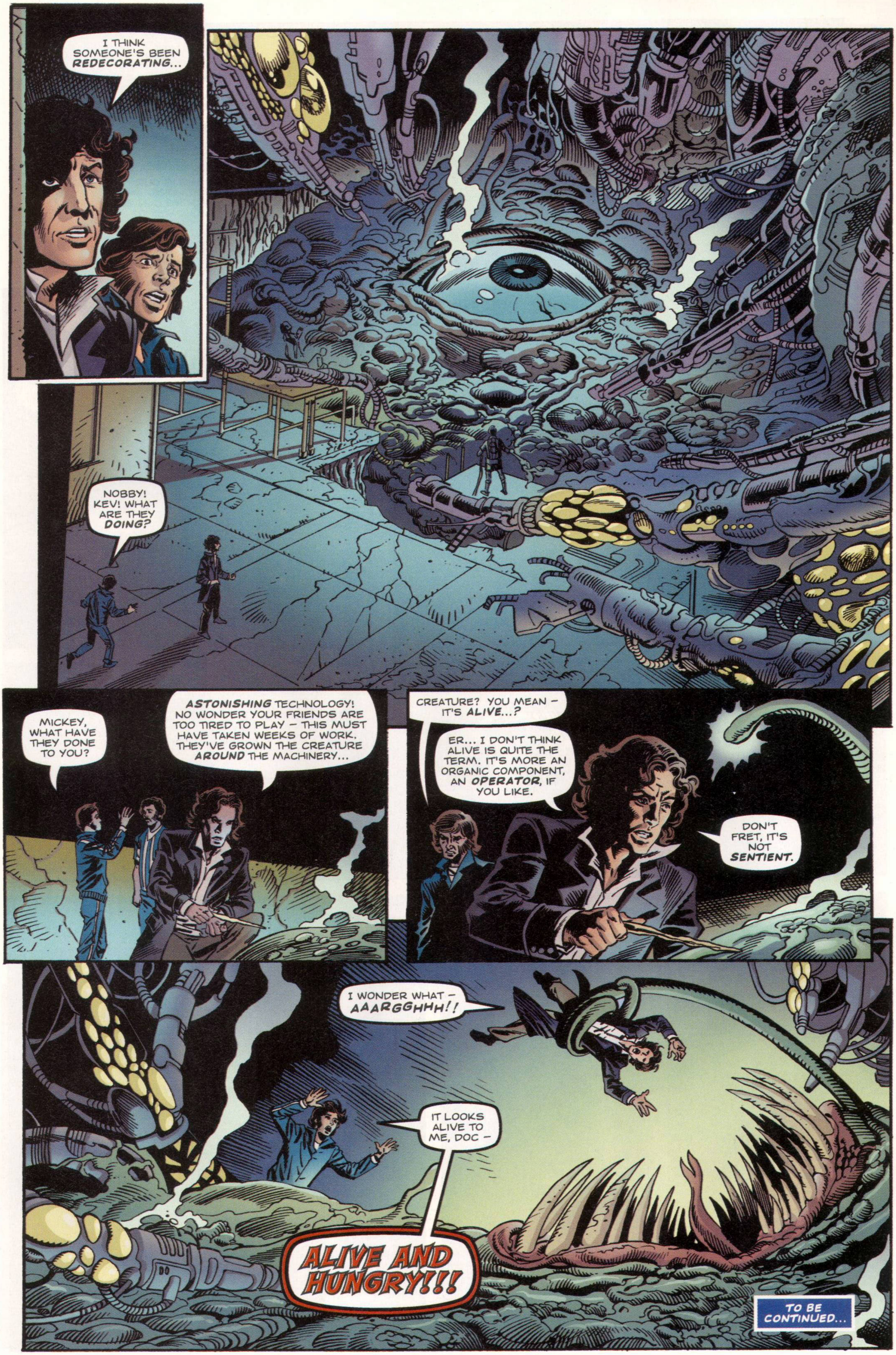

THERE'S AN **INTRUDER** ON THE PITCH!
GRAB HIM, JACK! HE'S GONNA DO A **STREAK!**
I CAN ASSURE YOU, I AM **NOT!**
NOT SURE WHAT HAPPENED THERE... BUT THE OBSTRUCTION'S BEING MOVED... AND THE REF'S TELLING STOBBS TO TAKE THE PENALTY AGAIN...
THIS PLANET COULD BE IN **TERRIBLE DANGER!**
RIGHTO, JOHNNY.
I DON'T KNOW HOW YOU DID THAT TRICK WITH THE POLICE BOX – BUT **DON'T** TRY IT AGAIN!
IT HAPPENS TO BE A **SPACE/TIME MACHINE!**
THEN CLEAR OFF BACK TO YOUR OWN PLANET, SONNY BOY!
TYPICAL HUMANS... NO, TYPICAL **POLICEMEN.**
STOCKTON ROVERS
WE WAS RUBBISH...
WORST YET...
WHAT'S THE POINT...?
I MUST FIND OUT WHAT'S GOING ON. NOBODY ON EARTH IN 1977 SHOULD BE USING A PARA-STATIC VORTEX BEAM...
OH DEAR!
71 FOOTBALL
Setchfields DEPARTMENT STORE
ER... NO, WAIT! EXCUSE ME!
FARE?
ACTUALLY, I WANT TO GO **BACK** TO –
OH, WHAT'S THE USE... THE DEPOT, PLEASE.
'ERE – YOU'RE THAT **NUTJOB** FROM THE PHONE BOX!
MY MOTHER TOLD ME NEVER TO TALK TO STRANGE LITTLE BOYS...
ARE YOU FROM OUTER SPACE OR SUMMINK?
YES... AND I'M NOT THE **ONLY ONE** ROUND HERE...


TELL ME, HAVE YOU SEEN STRANGE LIGHTS IN THE SKY RECENTLY? FREAK METEOR STORMS? FEARSOME METALLIC CREATURES KILLING EVERYONE IN THEIR PATH? ANYTHING UNUSUAL AT ALL?
ONLY THAT DELCHESTER UNITED'S GONE RIGHT OFF THE BOIL. WE WAS DOIN' GREAT AT THE START OF THE SEASON...
BANGLES
"... WE WAS IN WITH A CHANCE OF THE CUP FOR THE FIRST TIME IN YEARS...
AND THAT MAKES IT THREE FOR DELCHESTER!
BUTCH IS UN-STOBBABLE!
THIS IS DELCHESTER'S BEST SEASON SINCE 1953!
"THEN, JUST AFTER CHRISTMAS, THE CLUB GOT BOUGHT UP...
SAYS HERE THAT THESE TWO CHANCERS MADE AN OFFER THE OWNERS COULDN'T REFUSE!
LATEST
CLUB GETS NEW OWNERS
Mercury
"IF Y'ASK ME, THERE'S SUMMINK ODD ABOUT THEM TWO...
IT GIVES ME GREAT PLEASURE TO WELCOME THE SHAKESPEARE BROTHERS!
THANKS BOBBY. WE'RE SURE WE CAN TAKE DELCHESTER UNITED TO EVEN GREATER HEIGHTS.
WHATEVER IT TAKES. WE HAVE A NUMBER OF EXCITING NEW TRAINING TECHNIQUES PLANNED...
"BUT FROM THEN ON, THE TEAM STARTED PLAYING WORSE...
OOH, THAT'S A POOR SHOWING FROM DELCHESTER... STEVE GRAY OF BELTHORPE'S GOT THE BALL FROM KEVIN COLLINS...
"AND WORSE!"
AND THAT MAKES IT SIX-NIL TO BELTHORPE... WHAT ARE DELCHESTER PLAYING AT?
THEY'RE PLAYING LIKE A BUNCH OF JESSIES!
NOBODY CAN FIGURE OUT HOW THEY TURNED SO BAD SO QUICK.
PERHAPS IT'S CONNECTED TO THE VORTEX BEAM THAT KNOCKED ME OFF-COURSE? I THINK I'D BETTER GET BACK TO THE GROUND...


TARGET ACQUIRED!
HE IS ABOARD THIS PRIMITIVE CONVEYANCE!
Setchfield
ELIMINATE ITS PILOT!
SPLUTCH!
AIIIEEEEE!!!
KREESH!
COR – ALIENS! TRIFFICK! THEY FROM YOUR PLANET, MISTER?
DOCTOR. NO, THEY AREN'T – BUT I HAVE A FEELING THEY'RE AFTER ME...
7
Stadium Bog St
High Street
Scuttle Depot
FOOTBALL SPECIAL
... SO IT'S LUCKY THIS IS A NON-STOPPING SERVICE!
THWAMM!
SAB1710E
UURGH!
SHORTLY...
EVERYBODY OUT! SORRY, THIS BUS TERMINATES HERE.
YOU'D BETTER GO HOME TOO, MISTER...?
BILLY WILKINS.


DON'T WORRY, BILLY – JUST EAT YOUR GREENS, WASH BEHIND YOUR EARS AND I'LL DEAL WITH THESE CREATURES!
'ERE, WHAT IF THEM MONSTERS ATTACK YOU AGAIN?
W. GRAY Booksellers
SPILLERS Records
JUBILEE
THE SHAKESPEARE BROTHERS, EH? WHOEVER THEY ARE, A VORTEX BEAM CAN BE VERY DANGEROUS. IT COULD **DESTROY** THE EARTH!
AND THEN WHERE WOULD I GET ANY DECENT SOCKS?
NO FUTURE
TAXI!
BACK AT THE GROUND...
WE PLAYED TERRIBLE TODAY, **BLACKSTONE!** THESE EXTRA TRAINING SESSIONS OF YOURS ARE WEARING THE BOYS OUT!
I'M ONLY DOING WHAT THE NEW OWNERS WANT, STOBBS. HADN'T YOU BETTER BE GOING HOME?
YOU'RE NOT TRAINING THEM **AGAIN** TONIGHT? **LOOK** AT 'EM!
YOU SHOULD NOT **QUESTION**.
NO, STOBBS! YOU DO NOT REQUIRE SPECIAL TRAINING! YOU MUST **LEAVE!**
THIS HAS GONE FAR ENOUGH. I'M GONNA STAY ON, SEE WHAT YOU'RE PUTTING THE LADS THROUGH!
THEM SHAKESPEARE BROTHERS – THEY'RE TEARING THE TEAM APART! **GOTTA** FIND OUT WHAT'S GOING ON...
PLAYERS ONLY
IN THE OFFICE OF THE NEW OWNERS...
THE **MORGS** HAVE NOT YET RETURNED, MILO... WAS IT WISE TO RELEASE THEM?
IMPERATIVE, FRANK. THIS DEVICE IS SOME KIND OF **TELEPORTER**... THE ALIEN THAT EMERGED MUST BE AN AGENT OF THE **GALACTIC POLICE!**
POLICE BOX
YOU THINK THEY'RE ON TO US?


THE OPERATION HERE IS ALMOST OVER. THE NUKARYOTE IS CLOSE TO ACTIVATION.
THIS IS OUR LAST HOPE. AND NOTHING CAN BE ALLOWED TO STOP US!
TELEPHONE
RIGHT, LADS. TIME TO BEGIN TONIGHT'S TRAINING...
SSSSSSSSSSSSSSSSSSS
YOU KNOW YOUR TASKS. PERFORM THEM!
IT LOOKS LIKE THEY'VE BEEN HYPNOTIZED. WHAT IS THAT THING?
JUST WHAT I WAS WONDERING...
HERE – YOU'RE THAT –
NUTJOB FROM THE PHONE BOX, YES. BUT YOU CAN CALL ME THE DOCTOR, MR STOBBS. LET'S GET AFTER THEM...
I'VE NEVER BEEN ALLOWED TO STAY ON...
YOUR MIND IS PROBABLY TOO STU– I MEAN, STRONG TO BE CONDITIONED.
BUT THERE'S NOTHING DOWN HERE – JUST THE CHANGING ROOMS AND A COUPLE OF EMPTY STORE ROOMS...


I THINK SOMEONE'S BEEN REDECORATING...
NOBBY! KEV! WHAT ARE THEY DOING?
MICKEY, WHAT HAVE THEY DONE TO YOU?
ASTONISHING TECHNOLOGY! NO WONDER YOUR FRIENDS ARE TOO TIRED TO PLAY – THIS MUST HAVE TAKEN WEEKS OF WORK. THEY'VE GROWN THE CREATURE AROUND THE MACHINERY...
CREATURE? YOU MEAN – IT'S ALIVE...?
ER... I DON'T THINK ALIVE IS QUITE THE TERM. IT'S MORE AN ORGANIC COMPONENT, AN OPERATOR, IF YOU LIKE.
DON'T FRET, IT'S NOT SENTIENT.
I WONDER WHAT – AAAARGGHHH!!
IT LOOKS ALIVE TO ME, DOC –
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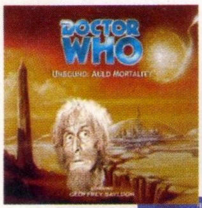

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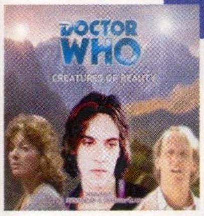

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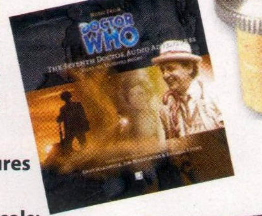

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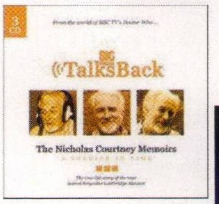

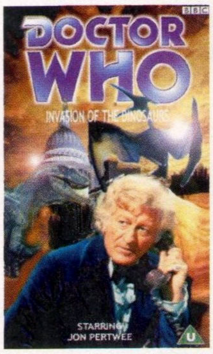

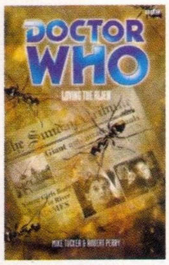

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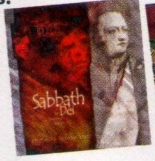

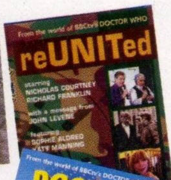

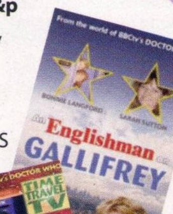

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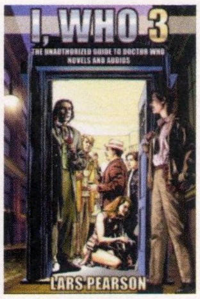

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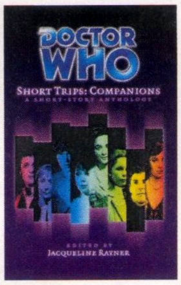

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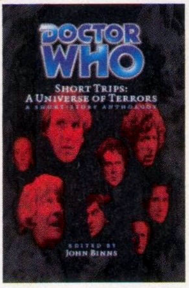

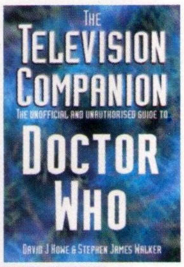

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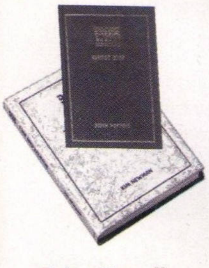

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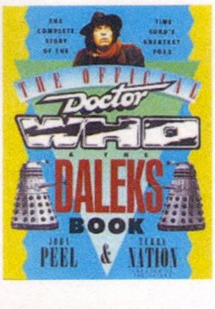

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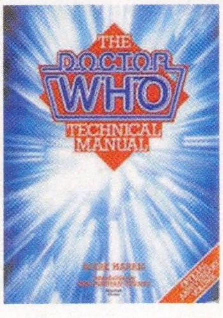

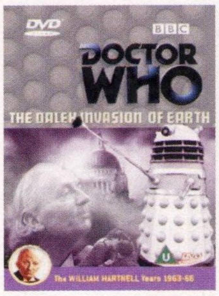

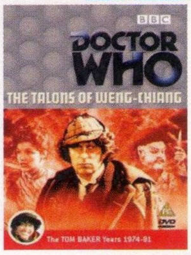

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THE 2 OF US

The fourth collaborative Seventh Doctor and Ace novel from dynamic duo **Mike Tucker** and **Robert Perry** is due this month and, what with solo novels, audio scripts, rubber monsters and an upcoming Telos novella to chat about, poor **David Darlington** couldn't get a word in edgeways…

Robert Perry We were at school together in Swansea – both *Doctor Who* fans, moving in vaguely similar circles. We can actually date our first meeting to just after Part Two of *The Invisible Enemy* – on the Monday, we found ourselves standing next to each other in the yard, and Mike turned to me and said "so, what do you think of K9 then?"

Mike Tucker And however many years later, here we are … we realised from there that we liked the same stuff and got on well. Eventually we ran a fanzine – never sold more than about six copies – but there was always a serialised story. Rob wrote these, and I used to illustrate them.

Robert We did that for a few years, then we tried to make *Doctor Who* home movies.

Mike Way before camcorders, this was clockwork super-8. We started writing these extremely over-ambitious scripts …

Robert You know, like the BBC used to …

Mike … Rob scripting and me doing the special effects, with plans to have people from local amateur dramatics societies in them. The head boy at our school was quite keen on *Doctor Who* and we thought he'd be a reasonable Doctor, so for the third or fourth film we tried to get off the ground we persuaded him to play the Doctor. That was one Russell T Davies!

Robert A shame we never actually shot any footage, it would be priceless …

Mike But we never shot more than a few attempted monster shots and space shots.

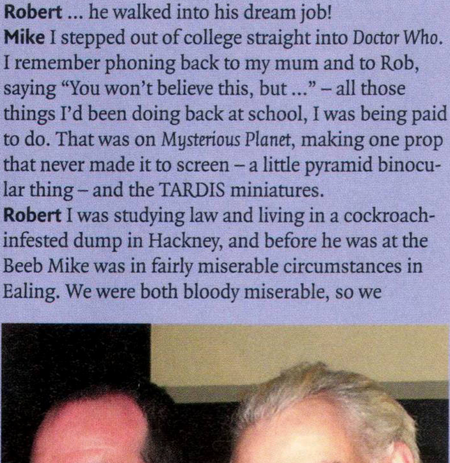
Robert Mike built the spaceships and the masks, and did the camera work – I was always in them, usually as a monster …

Mike I knew I wanted to do visual effects as a career, so eventually I went to theatre school in Croydon. At the end of three years there …

Robert … he walked into his dream job!

Mike I stepped out of college straight into *Doctor Who*. I remember phoning back to my mum and to Rob, saying "You won't believe this, but …" – all those things I'd been doing back at school, I was being paid to do. That was on *Mysterious Planet*, making one prop that never made it to screen – a little pyramid binocular thing – and the TARDIS miniatures.

Robert I was studying law and living in a cockroach-infested dump in Hackney, and before he was at the Beeb Mike was in fairly miserable circumstances in Ealing. We were both bloody miserable, so we thought, should we try and make a go of the writing? Obviously it didn't happen for years and years …



Above: Mike Tucker and Robert Perry. Left: a Fleshsmith.

Mike We'd always liked bouncing ideas off each other. I find it strange talking to writers who work in isolation, because I can't imagine not working with somebody. Our method effectively forces you to come up with something that works, otherwise the other one's going to go "well that's bollocks!" People always ask how do we write together, whereas I think "well, how do you write alone?"

Robert Having said that, we don't sit around a typewriter coming up with a line each – we each write chunks and bounce those back and forth as well.

Mike And by the time it's finished it's very uncertain, even to us, who wrote which bit …

Robert There are bits you know you wrote, but a lot of it becomes confused.

Mike The first thing we got published was a short story in one of the *Decalogs*, it was just after I'd done the *Ace!* non-fiction book with Sophie Aldred. Robert and I had talked about submitting to the Virgin range, we'd got as far as submitting some ideas to Bex [Rebecca Levene, Virgin editor], but actually it was Peter Darvill-Evans who invited us to pitch for the short story collections. We came up with *Question Mark Pyjamas*. We had a couple more abortive attempts trying to interest Bex …

Robert We tried to get *Matrix* past her and she said "no f***ing way!"

Mike She actually said it was unpublishable!

Robert She even said that when I danced around the *Emmerdale* offices waving the published copy in her face. "You said it was unpublishable!" "It is unpublishable!"

Mike But effectively we have Gary Russell to thank for *Illegal Alien*. His *Business Unusual* was part of the first batch of BBC novels that Nuala Buffini was editing, and Gary mentioned to Nuala that Rob and I might be interested in pitching. We submitted this outline with the Cybermen and Nuala went for it. Nobody was more surprised than us! For a couple of weeks we weren't sure if we'd get the rights to the Cybermen ...

Robert *Illegal Alien* was originally a script for the TV series, back when it was still on air. We got it as far as [Andrew] Cartmel, didn't we?

Mike We got it as far as Ben [Aaronovitch] – and Ben decided that, because *The Curse of Fenric* was being filmed at the time, he didn't want to show Andrew another 1940s story. So Ben held on to it, because he thought there was a chance of it making the following season – I think Ben was angling for the script editor's job – and we had, what, two episodes scripted?

Robert And then of course the series was scrapped ...

Mike It's certainly too definite to say it would have been in Season Twenty-Seven, but it was going to be read and considered. We'd submitted a story before that, *The Cythosi Inheritance*, with me using the pseudonym Greg Ashby ...

Robert ... my dad still calls you 'Greg' ...

Mike ... mainly because the BBC's very good at pigeonholing; if they found out an unsolicited script was by a visual effects person, it would count against you. But we got a nice letter back, and at that point I told Andrew Cartmel who it was. He was very good, and critiqued it savagely but fairly – the script unit said that it wasn't worth carrying on with, but it was worth encouraging the authors to come up with something else, and that was when I first thought we might be in with a chance of getting somewhere.

"WE'RE LUCKY THAT, WITH MIKE'S BACKGROUND IN EFFECTS, WE CAN BUILD OUR OWN MONSTERS"

Robert And the Cythosi turned up in *Storm Harvest* ...

Mike Never throw anything away!

Robert We've been plundering our own toybox for years ...

Mike ... although *Matrix* is the only one which was exactly the same plot. Steve [Cole] quite literally liked it for the same reasons Bex hated it. But everything apart from *Matrix* has evolved to fit a brief.

Robert Although even when we were first trying to flog *Illegal Alien*, we already had the sequel in mind ...

Mike ...and it was always called *Loving the Alien* ...

Robert No, it was *The Bodysnatchers* for a while, then it was *Loving the Alien*.

Mike *Storm Harvest* we either wanted to call *Deep Harvest* or *Blue Harvest*, and then Mark Morris produced *Deep Blue*, nicking both our titles. And he'd already done *The Bodysnatchers*! Mark gets a namecheck in *Matrix*, because there's one line in *The Bodysnatchers* where Sam asks the Doctor if he knows who Jack the Ripper is, and the Doctor uncomfortably says "I'll tell you one day" – we had no idea it was coming up and it tied in beautifully with *Matrix*, so we bunged in 'thanks to Mark Morris for the perfect set-up'. For *Illegal Alien*, we knew we wanted 1960s Cybermen – big, blank and non-communicative, as opposed to the chatty glass-jawed type. There is a buzz from doing old monsters. I've been lucky in that as well as doing Cybermen I've done the Daleks for Big Finish, but I've enjoyed doing our own new stuff just as much.

Robert We've always invented monsters for our own entertainment, going way back to the old super-8 movies, so we were used to the process. We're lucky with Mike's effects background, in that when we devised the Krill he sculpted one. In some ways it was easier, not being shackled by the baggage of old monsters.

Mike And in the books you're not restricted to six guys in suits. One point Steve made about *Illegal Alien* was that it was recognisably *Doctor Who*, but done widescreen, and that's very much what we try to do. We fit a very traditional template with our stories, but expand those horizons a little – rather than having six monsters we have 60 ...

Robert ... or six million. Also on *Illegal Alien*, we grew fond of the regular characters, and it was nice to take them a bit further. Obviously, Mike knows Sophie and Sylvester very well, and so he had a handle on them that maybe we wouldn't have had with the others.

Mike It's an ongoing narrative, it's only really Dale Smith who's squeezed a book in ...

Robert We're going to have him killed!

Mike ... and I suppose it might be a little selfish of us, but it had been nice having an unbroken run.

Robert People started talking about 'the unofficial Season Twenty-Seven', and we were chuffed by that. It wasn't deliberate, though.

Mike Ness Bishop in **DWM** said we must feel privileged to have had these characters to play with more or less on our own, and we hadn't really twigged until then. And because in *Matrix* the Doctor disappears for a good third of the narrative, when we did *Storm Harvest* there was a conscious decision to do a very traditional four-part Doctor/companion adventure.

Robert With *Matrix* we had possibly over-stretched the format ...

Mike I then made another conscious decision with *Prime Time* to put a couple of months' gap after the end of *Storm Harvest*, partly to give other writers a chance to fit into that gap, but also to say "okay, it's now September again and he's back on the screen ..." *Doctor Who*'s entire structure is based around building up to a cliffhanger, resolving it and carrying on. Four parts give you very nice 20,000 word chunks. *Matrix*, which is in six parts, became quite long.

Robert Probably overlong. And *Prime Time*, which was a three-parter, still had to fill the same word-count.

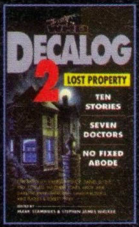
Mike That was a mistake on my part, not realising that a three-part story in book form doesn't mean it's only three-quarters the length of a four-part story in book form. So the three-part structure didn't quite work, and *Prime Time* needed a bit of padding. That book was written solo by me, and that was never intentional – we'd intended *Loving The Alien* to come after *Storm Harvest*. But at the time Robert was working on *EastEnders*, having just come off *Emmerdale* ...

Robert I didn't have a moment spare!

Mike So there was no way we could launch straight

THE TUCKER AND PERRY GUIDE TO PERRY AND TUCKER ...

QUESTION-MARK PYJAMAS



(from *Decalog 2: Lost Property*)

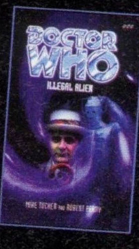
Robert: Our break! We'd actually got something in print ...

Mike: And thus possibly one of the most important ones we've done.

Robert: Although there are possibly a few slightly naff jokes in it.

Mike: And the Doctor and companion going to bed together.

ILLEGAL ALIEN



Robert: Cybermen in trenchcoats and fedoras.

Mike: It was *The Maltese Falcon* with Cybermen, basically.

Robert: But hopefully it made more sense ... we spent ages wandering around deserted bits of the City of London.

STOP THE PIGEON

DOCTOR WHO
SHORT TRIPS
A COLLECTION OF SHORT STORIES

(from *Short Trips*)

Mike: Me throwing too many ideas at Robert!

Robert: Yeah, a mad combination of ideas. Which hopefully made some sense ...

Mike: It's only the format of *Doctor Who* which would allow this to work.

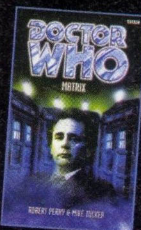
ACE OF HEARTS

(from *Short Trips*)

Mike: The prequel to *Matrix*. Or the suffix. It's the Doctor saying 'sorry' ...

Robert: Sort of an apology for what he was going to do next ...

MATRIX



Mike: The indulgent one. For us.

Robert: There are no answers, merely questions. The fundamental question it's about is, why doesn't the Doctor shag ...?

Mike: There's the quote ...

THE SOW IN RUT

DOCTOR WHO
MORE SHORT TRIPS
A COLLECTION OF SHORT STORIES

(from *More Short Trips*)

Robert: A toybox idea, originally for a non-*Who* thing.

Mike: Sarah and K9 give you all the trappings of *Doctor Who*, but with the roles reversed ...

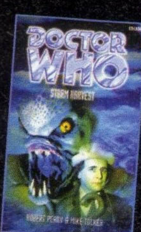
Robert: Based at least partly on my experience living with a band called The Enid in Suffolk ...

MESSAGE IN A BOTTLE

(from *More Short Trips*)

Mike: It was never meant to be the second half of anything! It's just based round that one line from *Dragonfire*, about throwing a bottle into space ...

STORM HARVEST



Mike: *Doctor Who* made by James Cameron.

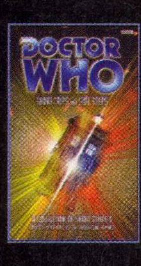
Robert: Yeah, big-budget *Who*. With monsters, like it should be.

STORM IN A TIKKA

(from *Short Trips and Side Steps*)

Mike: The sequel to *Dimensions in Time*! I can't remember who slipped K9 into the mix.

Robert: It was you! I would never voluntarily slip K9 into anything ...

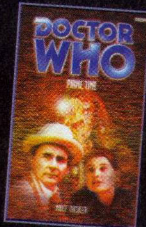


PRIME TIME

Mike: A bit of me says 'a gap-filler' ...

Robert: No, no, no – it's all about Mike's fundamental and deep-rooted frustration at the BBC.

Mike: Well, the guards' guns do fire red tape ...



LOVING THE ALIEN

Robert: *Illegal Alien* left a load of Cybermen in the sewers, which wasn't a prelude to *The Invasion* – it was setting up what we were planning next!

Mike: Certain characters we knew we wanted to play with again. I'm now very fond of Rita from this one ...

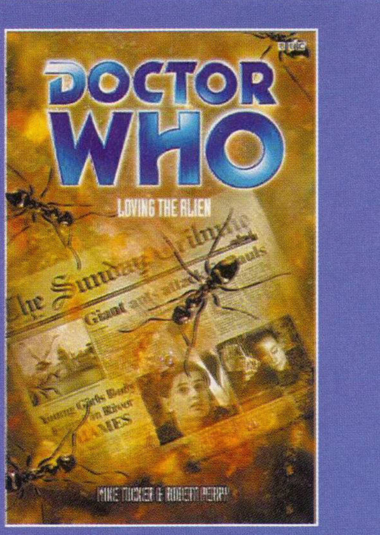
Robert: We watched *The Thing*, *Them!*, *The Day the Earth Stood Still* ...

COMING **UP...**

LOVING THE ALIEN

A NOVEL BY

ROBERT PERRY AND **MIKE TUCKER**



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into another Perry/Tucker novel. Justin Richards wanted us to do another, and he suggested I pitch something solo, which was quite scary. He said "why don't you write about something you know well?" – television seemed the logical choice. Having plotted it as a three-part McCoy story, and having realised that I probably didn't have quite enough plot to fill it, what I thought was "what would Robert do?" And Robert, invariably, halfway through the story throws in a character that was never in the original outline and I suddenly wonder "where did this come from?"

Robert In a good way ...

Mike Yes, in a good way. So I thought, I'll 'do a Robert', put in a character Robert would have. That was the quizmaster, who provided me with so many hooks and opportunities for Part Three. So even though Robert didn't actually write any of that, he's responsible because it's the sort of thing he'd do. At the same time as *Prime Time*, [Big Finish audio drama] *The Genocide Machine* came about, and Rob was up to his neck in 'proper' work, figuring out how to kill Phil Mitchell ...

Robert ... if only ...

Mike Anyway, he was busy. The invitation to write an audio play came from Gary Russell, and for some reason he thought I'd be good at writing for Daleks. He wanted a Sylv and Sophie story, and said "I know you can write them, off you go ..." It was scary – I'm better at description than dialogue, and suddenly I was writing audio, all dialogue and no description, so I struggled with that, but learned a lot. *Dust Breeding* is a thousand times better.

Robert I got the impression even on the first one that you'd really thought about the audio format and were playing with it really well – the character [Prink] who never gets a word in edgeways ...

Mike Originally there was also a character called Bill Tarrant – I wanted the Tarrant name because Terry Nation stories always have one. So that was an in-joke, but I finished the script and it was all-male. So he became Bev Tarrant – Gary then picked up on her, and said "she's quite Benny-like, can we drop Benny into that role?" At first I was up for it because Lisa [Bowerman] is both fantastic and a mate – but we were diluting the impact of the Daleks by putting her in, and vice versa. Gary relented, and so Bev was born. Then *Dust Breeding* needed a particular narrative voice, and Bev's cheeky optimism suited – she almost wrote herself into that, and the fact that she knew the Doctor and Ace gave it another dynamic. When Gary asked me to do my upcoming Benny audio *The Bellotron Incident*, because I'd left Bev in the TARDIS at the end of *Dust Breeding*, I thought there's no reason one couldn't slot in another run of adventures there, with the Doctor, Ace and Bev ...

Robert There's a challenge ...

Mike Any takers? I also thought Bev and Benny in the same script would be a new dynamic again. Gary went with that idea that Bev had been dropped off in the wrong time period, and I understand other writers want to build on that in the Benny range. I'm delighted I've created a character who's going to be written by other authors, and equally delighted that Louise Faulkner, who I think is fantastic, is going to be given new challenges as an actress. The charge was levelled that she was a Benny clone, and I wanted to prove that that wasn't the case. And I'd love to put her in a book – don't be surprised when that happens.

She'll be the character I suddenly throw in, to surprise Rob! Although Big Finish isn't restricted in terms of sets and effects, it is restricted in terms of the number of actors you can afford, and as a result the scenarios remain quite true to *Doctor Who*'s roots because there's not a huge cast to play with.

Robert Mike's done a fair bit of solo stuff now.

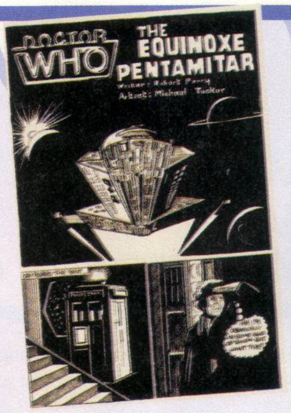
Mike Not entirely out of choice. Rob's other work forced me into a position where I had to do things on my own – audio scripting, for instance, has helped me a lot and benefitted the writing we do together. Rob's done a lot of solo work as well – *Is Harry on the Boat?* and *Family Affairs*, so for a while we were writing separately.

Robert The TV work fell in my lap, really, I got a phone call out of the blue saying "do you want to write *Emmerdale*?", and I thought, "well, yeah". You don't get calls like that every day ...

Mike It was Bex, who was on *Emmerdale* looking for people who could work well as part of a team, and she thought writers who had collaborated on books would be able to do that teamwork. I'm obviously not in a position to step away from my effects work, and, to be honest, I wouldn't want to.

This page: The young Perry and Tucker making movies and creating comics. Opposite: Tucker's original cover suggestion for **Loving the Alien**. All © Mike Tucker

"WHEN WE WERE KIDS WE USED TO MAKE OUR OWN DOCTOR WHO FILMS AND COMIC STRIPS"



Robert But it suited me very well, it was a justification for years of indolence. But it's always great to come back and do something together. We'll always come back to that, I imagine.

Mike It's made you much sharper at plotting.

Robert Oh yes, I'm completely anal – storylining soap operas teaches you this, I've come away from them with that kind of anal retentiveness built in. I'll research every tiny point, when Mike just want to get on with something, and often he's right. It's just something TV work teaches you – every 'i' is dotted and every 't' is crossed.

Mike But it is very much Robert's job, where it's an addendum to my job. I love the effects work and I love the writing – shoehorning both into my life gets tricky, but I wouldn't want to give up either ...

Robert One great thing about writing with Mike is that he has such a strong visual sense. I get very strong images from Mike's writing, sometimes he accompanies it with the odd sculpture or whatever, but he's much better at the visual sense of it.

Mike And you give the characters some grounding

and some motivation!

Robert I'm certainly better at dialogue than at description – I leave that to Mike.

Mike We're lucky in that our strengths are in different areas. I've always been better at 'What If ...?', and I leave Robert to sort it into a coherent plot ...

Robert Like with *Stop the Pigeon*. Mike had had this mad idea which involved a talking pigeon, a tree that kept vanishing, all these disparate images, a piece of Ayer's Rock lodged in a bomber pilot's brain. I had to try to make sense of this! But if we think something the other has done is rubbish, we will say so. We've worked together for so long that we trust each other.

Mike Our initial stages of writing a project are very like this environment we're in now; in a bar, very animated, a lot of ideas getting shot down and dismissed almost immediately – eventually something will gel ...

Robert ... after the second bottle of wine ...

Mike I'm incredibly lucky because I've had icons handed to me on a plate three times – the Cybermen, the Daleks and the Geoffrey Beevers Master, which is fantastic! Given that he's in *Stop the Pigeon* as well as *Dust Breeding* and *Prime Time*, we've done our fair share of Master stories. *Dust Breeding* was always a Master story, albeit with Anthony Ainley's version – the original story will be in the next Big Finish script book. I'm aware there were rumblings in the *Doctor Who* world that *Dust Breeding* contradicted the Virgin books, apparently *Prime Time* does as well, but I have to plead ignorance on the details of that. I'd have loved to have written for Ainley, and I wanted the Doctor and Master to swap bodies for an episode, so that you could have had Sophie and Anthony together, with Sylvester being evil – I was purely interested the conceit of having the actors doing it, I'd never have done it in a novel. How they would have done it has always amused me – imagining that little Scottish burr doing the Master's lines ... but instead we got Geoffrey Beevers, and the performance he gave in *Dust Breeding* is excellent. It surprises me to this day that we managed to keep it quiet – people were rewinding the audio because they didn't believe what they'd just heard, and it's so rare these days to be able to keep that sort of secret.

> "OUR NEXT ONE WON'T BE A SEVENTH DOCTOR AND ACE STORY. IT'S THE END OF THAT ARC ..."

Robert It's something which always annoyed me with fandom, knowing everything which was going to happen months in advance.

Mike And from *Mysterious Planet* onwards, I was in the fortunate – or unfortunate – position of getting a set of scripts every month – I loved the job, but I got no satisfaction from the fact that nothing on screen ever surprised me. That's why writing in a partnership is good, 'cos you end up reading stuff that isn't yours.

Robert It keeps it kind of sparky, the project is always fresh up until the last minute. Keep writing live, I say!

Mike It's been lovely to come back together to do *Loving the Alien*. What's happened to our benefit is, we'd ended up with Ace apparently dead at the end of *Prime Time* which even I hadn't planned, but Justin said "I really like it, why don't you really have her killed? Sort it out in the next one ..." And that gave us a focus which previously *Loving the Alien* hadn't had.

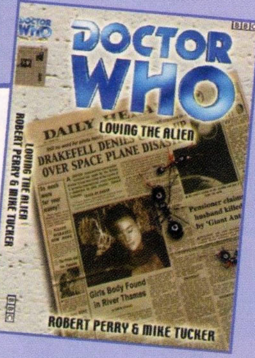
Robert It became the Doctor's main motivation, and improved the story.

Mike Definitely improved it. To be honest, this is where a good editor is worth his weight in gold. Justin always knew what we were going to do, and Dale Smith's novel tied into it fantastically, because Mel's death in *Heritage* is very low-key, whereas what we've done with Ace ... isn't.

Robert Originally *Loving the Alien* was set in the near future, something to do with a general election – so the 1950s setting is new, the impetus of Ace's death is new. And we see this as the end of an arc – assuming we're invited back, the next thing we do will not be Seventh Doctor and Ace.

Mike We've played with these toys long enough.

Robert And we were aware of that when we were writing it. I hope we get to do more *Doctor Who*, I wouldn't like to lose touch with it.


DOCTOR WHO
BBC
DOCTOR WHO
LOVING THE ALIEN
DAILY
BRAKEFELL DENIES
OVER SPACE PLANE DISASTER
Girls Body Found in River Thames
ROBERT PERRY & MIKE TUCKER

Mike But maybe it would be nice to look back on the things that inspired us back in 1977. Doing a Tom or a Pertwee novel would be fantastic.

Robert I'd really like to do a Hartnell, I love that character, there's something spooky about him.

Mike And if I really want to put a shiver down readers' spines, I'm tempted to do a McGann. I'd love to do something with McGann from the comic strips, the Doctor and Izzy rather than Fitz and Anji. Something 'trad' anyway – I think one of the best Eighth Doctor stories is *Sword of Orion*, which gave the new Doctor an old-style Cyberman story.

Robert And I don't read the books, or listen to the audios, so I haven't a clue what you're talking about! My defence being that I can't believe Malcolm Hulke or the like looked at more than a few stories which came before. The *Doctor Who* mythos is as rich as it is because people didn't have too much of a handle on continuity ...

Mike So if we do another book it will be true to the era of the show in which it's set. But in widescreen! DWM

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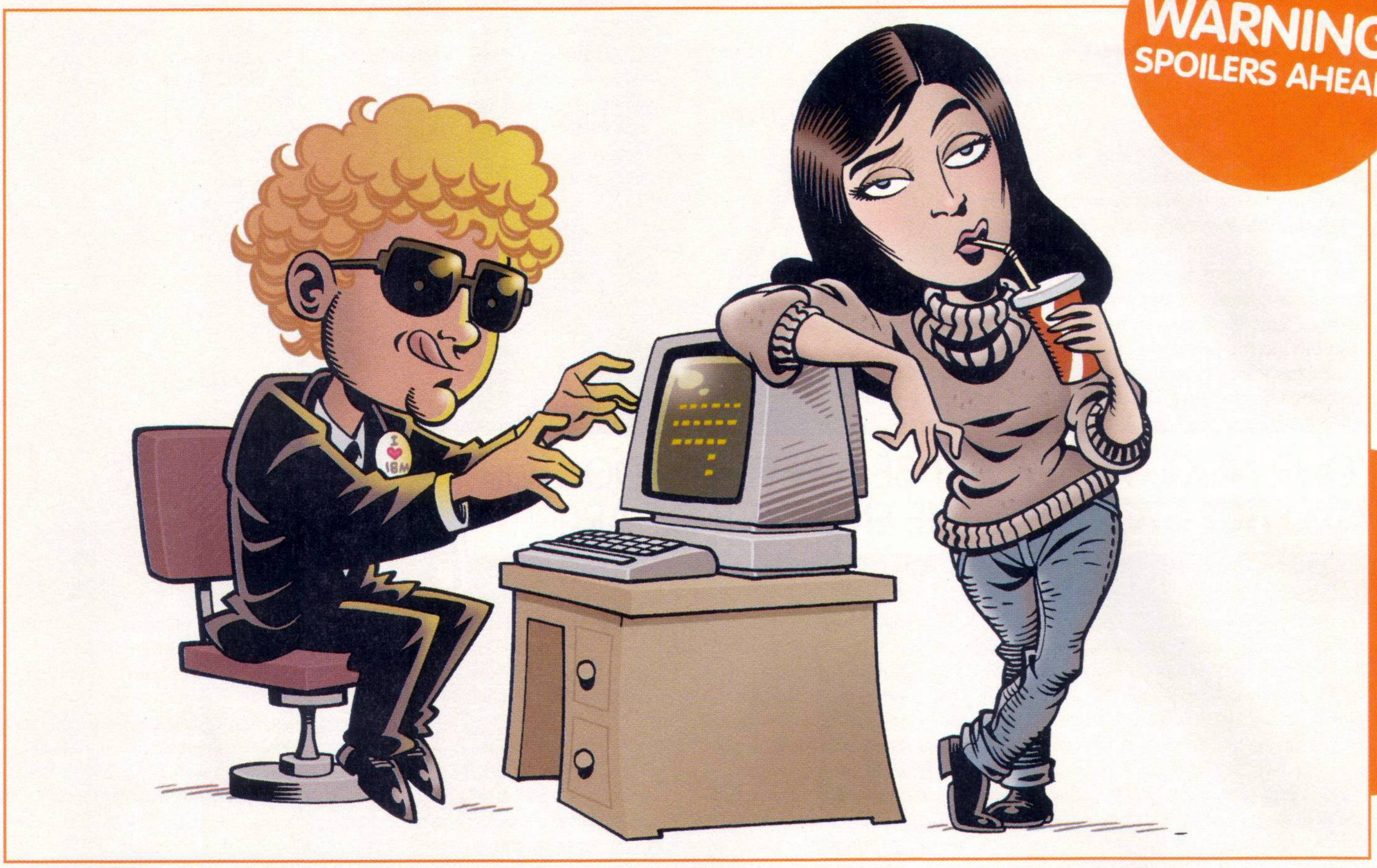


ILLUSTRATION BY ROGER LANGRIDGE

DOCTOR WHO: BLUE BOX

NOVEL BBC BOOKS
AUTHOR KATE ORMAN
RRP £15.99 **ISBN** 0 56353 859 7
REVIEWER MATT MICHAEL

Tron meets *The Wasp Factory* in Kate Orman's latest novel, the story of a crashed alien probe cannibalised by various dubious individuals, and the Doctor's attempts to return its components to the Eridani before they can be used to affect the future development of Earth.

Unfortunately, one of the key components, an organic computer known as the Savant, has fallen into the hands of Sarah Swan, a computer expert with a power complex. As events unfold, it transpires that the Savant is more than just an innocent spare part, and that investigative journalist Chick Peters (from whose perspective most of the story is told) is far more than just an ordinary guy ...

Set in 1982, at the dawn of the internet age, *Blue Box* concerns itself with the birth of this world-changing technology. Packed full of computer 'phreaks', hackers and other geeks, it can be difficult for a technical ignoramus – such as this reviewer – to follow whole paragraphs. All that can be said is that Orman makes the technobabble sound realistic, regardless of whether it actually is or not.

There's a sense that Orman feels Colin Baker was hard done by, and she's at pains to make her Sixth Doctor more whimsical and more typically Doctorish than he usually was on TV (note his determination not to allow the Eridani to terminate their Savant). She also has him shed his patchwork nightmare in favour of Baker's preferred plain black jacket, although she doesn't tone down his pompous, patronising manner. The Doctor, however, isn't really the focus of the book: he drifts through the novel cleaning up the mess caused by the Eridani and Swan. Likewise, though Peri benefits from some nifty repair work, with Orman suggesting that there is much more to her relationship with the Doctor than merely the petty bickering, she isn't key to the story either. Even the Eridani appear only briefly. Instead, Orman chooses to concentrate on developing Swan and Peters, one a megalomaniac, the other a fairly wolfish journalist, both seeking to control their respective environment.

A sense of distance and remoteness, both physical and emotional, runs through the book. The computer 'phreaks' tend to be loners connected to other people only by their modems, the Eridani are scattered through space, unable to travel beyond the speed of light, and the main characters are emotionally detached, caught up in their own obsessions. Friendless and paranoid, even before she succumbs to the mind-altering powers of the Savant, Swan is apparently incapable of having an ordinary, human relationship. She makes a superb villain: arrogant, vain and completely cold.

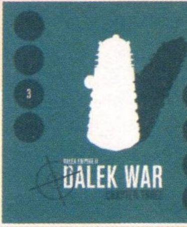
ORMAN IS AT PAINS TO MAKE HER SIXTH DOCTOR MORE WHIMSICAL

The ease of posing as someone else on the net raises questions of identity: at some stage in the plot, all the key characters pretend to be someone or something they are not. Worse, those affected by the Eridani lose their identities, overwhelmed by the Savant's ability to alter the 'programming' of the human brain. In turn, this leads to disturbing questions about reducing people to the status of machines, or raising machines to the level of humans. This is Cyberman territory, but feels more plausible – there's no catastrophic accident behind this dehumanising process, simply human greed and the desire to build ever-faster processors.

Blue Box is a very fine cyber-thriller told in Orman's usual, fluent style, and in several distinct voices. The story is fast-moving and gripping; the characters are complex and believable; the language elegant and evocative. However, at times the tone leaves the reader feeling as detached as the characters we read about. Perhaps it is because Swan is so coldly efficient that it becomes difficult to warm to the book. Possibly it's because there is a lingering sense that this only a fragment of a story, a journalist's incomplete understanding of events. Only the Doctor can see the bigger picture, but we don't actually see much of the Doctor.

This is a tale told from the point of view of the people whose lives the Doctor touches as he passes through. Maybe the book's real triumph is that it makes the seasoned *Who* fan see our hero from a different angle. It makes us feel like outsiders to our own series. And after 40 years, that's no mean achievement.

DALEK WAR: CHAPTER THREE



AUDIO DRAMA BIG FINISH
AUTHOR NICHOLAS BRIGGS
RRP £9.99 **ISBN** 1 84435 020 7
REVIEWER DAVE OWEN

It's usually only the most baroque or obscure *Doctor Who* audios that leave one wondering what is going on. And rightly so – in order to hook speculative punters, most releases should be independently fulfilling and comprehensible. But having snared an audience, the range can come into its own, by linking between releases, such as the ongoing Eighth Doctor saga, or Sarah Jane's shadowy exploits. But to truly experience the nostalgic thrill of suspense between instalments, look no further than *Dalek War*, which would be wearing in the extreme if experienced as a monolithic play, yet in chapters, scintillates like striptease.

Series creator Nick Briggs, like any tassled temptress, clearly understands the effectiveness of revealing just a little at a time. So by the end of *Dalek War*'s penultimate chapter, we know that space knight Kalendorf has an incredibly risky plan to save humanity, and that it has involved apparently working for both warring races of Daleks. Cruelly, though, because we are not privy to his telepathic congress with confidante Suz, we don't know exactly what this plan is.

For all this mystery, this is easily the most straightforward of *Dalek War*'s first three quarters. There's a self-contained action set-piece on the irrationally-terraformed Jupiter that will bring a beaming grin of recongnition to anyone old enough to remember the Daleks' monochrome attempts at galactic conquest, and which just about manages to serve the storyline. More pivotally, and in a unique instance of your reviewer making a correct prediction, Tyneside tomgirl Morli does indeed turn out to be under Dalek conditioning. As she argues, like a nagging teenage daughter that Suz really should be killed in order to wipe out the enemy Dalek emperor's mind that resides in the back of her brain, Suz and boyfriend Alby dismissively dissemble like embarrassed parents. Yet this is a sufficiently tightly-plotted piece to ensure that although we may have sympathy for Morli's viewpoint, the credibility of Suz's survival is sustained, at first by the sentimentality of her friends, and then by the enemy Daleks' expedience in preserving their ruler. There is no reliance on *Doctor Who*'s usual Third Way of saving both the day and the main characters. If Suz's survival seems mawkish, just compare it to the way that another regular character seems to expire from something so banal, yet often ignored in space opera; oxygen starvation.

'DALEK WAR' DEPARTS FROM DOCTOR WHO WITH ITS CENTRAL ROMANCE

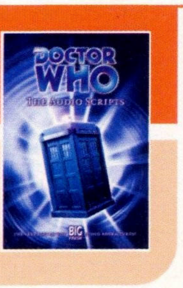
Another way in which *Dalek War* departs from *Doctor Who*'s norms is in having an unambiguous romance between two of its leads. Until now, this has consisted mainly of Alby mooning over a picture of Suz as though it were a snap of his favourite *Doctor Who* girl, dedicated and signed with a kiss. But now they finally get to spend some quality time together, albeit in Dalek captivity, and, somewhat disconcertingly, smooch audibly. The moment is broken with a sublime audio reveal, which becomes one of Big Finish's funniest moments.

Despite this directness, Chapter Three's coherence is compromised a little by context switches which are hard to fully grasp. The opening scene has Kalendorf and his lieutenant, Mirana, together – yet they are immediately light years apart. It only later becomes apparent that their conversation took place some time previously and was effectively a flashback. And when a scene of Alby and Suz in captivity cuts to the sound of wine being poured, one is disorientated, especially if, like me, one has forgotten the existence of the two future historians we are now hearing. Sustaining a rarely-visited point of view like this would be better achieved by launching each episode with a prologue from the historians.

But perhaps it's unfair to complain about such small lapses toward over-ambition, when the scope of *Dalek War* is so epic. And to be honest, in this, Big Finish's first true serial, the spaces left by each chapter are far more important than their contents. The pleasure comes in speculating the outcome, especially after a uniquely cruel cliffhanger leaves one wondering who has just shot who and how badly.

At the end of Chapter Three, the covers are still obscuring all but the vaguest outlines of both Kalendorf's and Nick Briggs' plans. Come on boys – get 'em off!

DOCTOR WHO: THE AUDIO SCRIPTS



BOOK BIG FINISH
RRP £15.99
ISBN 1 84435 005 3
REVIEWER VANESSA BISHOP

I don't think there's much of a place for script books today. I said this when the BBC released the scripts to Season 12, arguing that, with all the material available on video and DVD, the idea seemed a bit redundant. Even the approach Titan Books took in the 1990s – concentrating on missing stories – has been overtaken by the BBC's releases of original soundtracks. Now, unless I'm missing something, all this goes double for Big Finish. The audio stories aren't broadcast only to disappear into the ether, but come burnt onto CDs, to be enjoyed again and again; plus, as sound-only adventures, the script is already pushed to the fore.

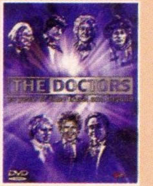
The Audio Scripts chooses four stories – *Loups Garoux, The Holy Terror, The Fires of Vulcan* and *Neverland* – the first three earning their places here due to their success in the **DWM** poll, and the last because it's producer Gary Russell's favourite Eighth Doctor story so far. Re-reading the scripts, I found I experienced no great change of opinion; I still enjoyed *The Holy Terror* and *The Fires of Vulcan* most – but marginally less than before, as dialogue is written to be spoken, not read.

The most worthwhile part of the book, however, isn't the scripts at all but the dozen or so essays of background information slotted in around them. Nick Pegg kicks things off in a Stephen Fry-ish tone, writing about the role of the audio director, which, with no cameras or choreography to worry about, comes down to a greater concentration on script, casting and characterisation. Gary Russell covers script-editing, praising *Vulcan*'s more intelligent Mel, and revealing "the veritable shopping list of instructions" he asked Alan Barnes to incorporate in *Neverland*. As is right and proper, we also get to hear from the authors, each taking us from their original outline to thoughts on the finished production. As someone who adores the melodrama of the old 1930s horror films, Marc Platt's werewolf tale never really connected with me. I find it the sort of script you might write if werewolves, like vampires, were semi-regular

ALSO RELEASED

THE DOCTORS

BBV, £15.99



Last year, Bill Baggs' documentary turned up on DVD courtesy of Waterfall, with no extras, and in a rather rough transfer that wasn't much of an improvement on the original video. Now reissued on the director/producer's own label, *The Doctors* is worth another look, boasting 55 minutes of bonus material, recorded back in 1994 but excluded first time round due to space commitments. A good Hinchcliffe interview makes up the bulk of this, and I'm surprised so little of it made the documentary proper. In a way, though, it illustrates how its focus on the Doctors was slightly limiting. The main feature sees Hinchcliffe praising Tom's performance, and the appeal of the Doctor as a rebel, but leaves off arguably more interesting thoughts about Lis Sladen's sexiness, and whether he was wrong to dump Harry Sullivan so quickly. The unseen Ian Hogg interview also takes a different route – just one question about Sylvester McCoy and the programme's appeal, while the rest is split between *Ghost Light*, and an enjoyable tour round the Beeb's Visual Effects department with Mike Tucker. Finally, there's a hike round the locations of *Remembrance of the Daleks* with Sylvester McCoy, which is fine, if a bit garbled.

Of course, on its first release, *The Doctors* caused a tiny spat of trouble. Based on Adrian Rigelsford's book in as much as it had the same title, its independence from the BBC meant it didn't have to toe any official line and its contributors could abandon their natural loyalty and tell it how it was. Arriving immediately after the 30th anniversary, however, this approach seemed to hit the wrong note, and its criticism come from the wrong quarters. Rather than production people like Hinchcliffe or John Nathan-Turner complaining about small budgets, we have Peter Davison, in the documentary's most talked about sequence, telling us the programme was "crap" and that its fans weren't normal to like it so much. This now looks like an uncharacteristic outburst from an actor whose present involvement with *Doctor Who* projects is enthusiastic. But his snipes at visual effects, the scripts, his successor and just about everything else are typical of a documentary that, whether by accident or design, seems obsessed with the sad and negative. Given this, it's no surprise that, when we reach Colin Baker, talk turns immediately to cancellation and his sacking. *The Doctors* even manages to leave hugely popular periods of the show looking bruised and unhappy. Of course, there's nothing new in hearing that Jon Pertwee didn't like Liz Shaw's character, or that Tom Baker crept away from the series without any big farewell, but the material appears so selective as to feel overwhelming. In other circumstances, I would find Pertwee saying he cried at leaving the series quite touching – here, it's just depressing.

Hartnell and Troughton get both the best and worst deal. A new viewer could come away from *The Doctors* thinking it was the programme's only trouble-free time. For the rest of us, seeing those eras reflected only by the uninformed views of actors Brian Blessed and Don Henderson, it leaves the documentary's credibility in tatters. The good things are few, and so can be dealt with quickly – Wendy Padbury and *The Invasion*'s Sally Faulkner sharing some genuine enthusiasm whilst walking around the story's locations; plus, of course, the colour home movie footage of *The Smugglers*, *The Abominable Snowmen* and *The Dæmons*. Overall, though, *The Doctors* is a peculiarly miserable experience. It takes something you love and makes you feel silly for ever having bothered with it. Its real failure is that it isn't even that good at being controversial – it just picks and pokes at old sores. It's sloppily shot and lazily researched. Davison comes across so badly more because he's bored than angry or irritated. His endless woodland ramble, far from being the candid highlight, is actually a tremendous waste of an intelligent interviewee. I recommend it solely on the majority of its new extras, and the fresh sparkle DVD gives its old cine-film.

VANESSA BISHOP

MUSIC FROM THE EXCELIS AUDIO ADVENTURES

BIG FINISH, £9.99

In his sleeve-notes, David Darlington sets out which he thinks are the best and worst of his four scores. At the top is *Excelis Decays*, where he kept to his original plan to give the series the sounds of *Blade Runner*. At the bottom is *Excelis Rising*, which draws on Dudley Simpson, and is the score he would most like to have another go at. As a listener, though, I didn't think the gap between them was nearly so wide. In fact, *Rising*'s stings and Dudley-like creeping chords might even win it. Given the linked nature of the stories, Darlington comes up with a recurring theme, a busy, *Knight Rider*-esque motif, to give a sensation of "floating at speed". It works well enough in the first story, *Excelis Dawns*, looping back round to underpin the Doctor and Iris' long journey. It serves its purpose in *Rising* too, but for the Benny story, *Plague Herds of Excelis*, its re-use is so in the foreground as to sound like the first score all over again.

To be fair, Darlington has thought hard about this. *Plague Herds* sees Excelis reverting back into primitivism, so it seems right the music should go back to the start too. It does, though, miss the opportunity to play up the fun of Iris and Benny's partnetship, and a change of tone would have benefited this disc no end.

VANESSA BISHOP

villains, and this was their third or fourth story down the line. I felt we needed their *State of Decay* before their *Project: Twilight*! Consequently, when Platt talks about the real Peeter Stubbe and other werewolf legends, it only irritates me further that his script wasn't more like his research. Such a disappointment from the author whose *Ghost Light* and *Spare Parts* I cherish.

The Holy Terror finds Rob Shearman in self-depreciating mood, putting some of the story's success down to being released when fans were looking for something with a different tone. He also believes the length he was encouraged to write to sacrifices some of the story's pace. All nonsense, of course – *The Holy Terror* remains one of the jewels in Big Finish's crown. Steve Lyons, on *The Fires of Vulcan*, concentrates on the script's shift from Ace to Mel, and like all the authors, spends time congratulating Big Finish's post-production. *Neverland* I like the least. Alan Barnes attempts to make a distinction between 'Gallifrey stories' and 'Time Lord stories', and whilst I agree Gallifrey is boring, I'm unconvinced that the Time Lords are any better. The inspiration behind *Neverland*, however, is extremely poignant, and I only wish the story itself moved me as much as Barnes' introduction.

Like the BBC's own volume, this book also includes cut material. *Neverland* is back in its full, four-part version and there's the Ace draft of *The Fires of Vulcan* Part One. But overall, *The Audio Scripts* is a weird kind of book; it's hard to imagine it appealing to anyone who doesn't already collect Big Finish's output, and surely those that do would rather listen to the stories than simply read them? A second volume is planned, and with more from the writers and directors, and other areas of production – music, sound design and the actors themselves – this series could start to work ... though it might need a name change. *Doctor Who: The Audio Scripts* isn't something we need, whereas *Doctor Who: The Audio Companion* most certainly is.

THE MOST WORTHWHILE PART IS THE ESSAYS OF BACKGROUND INFORMATION

DOCTOR WHO: WONDERLAND

NOVELLA TELOS PUBLISHING
AUTHOR MARK CHADBOURN
RRP £25 (DELUXE EDITION)/£10 (STANDARD)
REVIEWER VANESSA BISHOP

Mark Chadbourn's *Wonderland* takes us to San Francisco at the height of the hippy movement, where a new drug, Blue Moonbeams, is making kids vanish into thin air. When the Doctor, Ben and Polly meet Summer, a hippy chick searching for her missing boyfriend, Blue Moonbeams look like the obvious answer. What isn't so clear is who's behind their manufacture, and why ...

Summer is this story's narrator, telling her tale nearly 40 years on. We hear two voices – her 1967 self and the 21st century version; older, more cynical, more paranoid. The hippy one is by far the best, Chadbourn writing with a great sense of the period, as when he describes a coffee shop – "Beards, long hair, tie dye, camouflage, denim, beads, bangles, smoke, voices filled with passion, hope, politics, freedom" – or a beatnik poet – "Black turtleneck, black jeans, black sunglasses, black attitude".

However, although Chadbourn uses a 1960s Doctor in a 1960s story, *Wonderland* never feels quite right. It can be sinister, but only in a way you'd expect a drama about the effects of drug-taking to be. I'm not so bothered by it using a drug trip, like *The Left-Handed Hummingbird*, to further its plot. In fact, Summer's experience is quite effective. Again, like the scenes of kids turning invisible, layer by bodily layer, Chadbourn's description pulls it through. But *Wonderland* can be unpleasant. Where it should be tense, it's often just nasty, with scenes of Ben and Polly vomiting up Moonbeam pills, violence and near rape. Another problem is that the book turns out to be more an *X-Files* story than a *Doctor Who* one, and all that government cover-up stuff, however sinister, feels so, *so* tired now. It also makes very limited use of the Doctor. His investigations are largely conducted 'off-stage', frequently inside the TARDIS and out of bounds to our narrator. What's frustrating is that, when he does appear, still clinging to his stovepipe hat, he's on impressive form. Chadbourn is not a *Doctor Who* fan, so it's unlikely that his Doctor's dismissiveness was drawn directly from *The Power of the Daleks*, but when Summer, like Ben before her, turns on him, furious because he doesn't seem to be focusing on the situation, we can enjoy a nice continuity in his post-regenerative behaviour.

The other characterisations are variable. Ben and Polly are a bit anaemic, and so are the book's bad guys – local witch Mathilda and the Goblin, a drug-pushing hippy. Journalist Jack Stimson, on the other hand, is a joy. A white man with a black man's lingo – "Greetings, cat and chicklets!" – he's a kind of Andrew Marr meets Huggy Bear, but with the Doctor out of the picture so much, he adds some genuine warmth and appeal to the story. The person we get to know best, of course, is Summer. From teenage free spirit to morbid fifty-something, she embodies the book's theme of crushed innocence and optimism. For all that, though, she proves hard to like – selfish and intolerant when young, bitter and morose when older. We're asked to feel sorry for her, but it's difficult.

Wonderland seems to be travelling towards a dark conclusion, but sadly it follows *Rip Tide* as the second novella in a row to talk tough, then limp home with a weak ending. Chadbourn's intention, I think, was to restore Summer's faith in some of the values she held in her youth, but it's over-poignant and heavy-handed, and includes a very watery characterisation of the Fourth Doctor, whose every line sounds like a lyric from a bad song. Like *Rip Tide*, it views the Doctor like some kind of angel or fairy godmother, watching out for the people he's met and popping back if they're in further trouble.

The newly-regenerated Doctor keeps everyone guessing ... © BBC

Ultimately, *Wonderland* is Summer's story you feel she's simply getting in the way of it working. It's evocative, but not that exciting. Whereas we need to see the older Summer to note the changes in her, her interruptions to the 1967 narrative tend to stall the book and make it feel disjointed. Stronger elements are Chadbourn's descriptive skills, and the authentic feel of the time. Telos has got what it asked for with *Wonderland* – 'a Mark Chadbourn story featuring Doctor Who, not a *Doctor Who* story written by Mark Chadbourn'. Depending on your point of view that's either a blessing or a curse.

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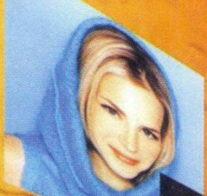

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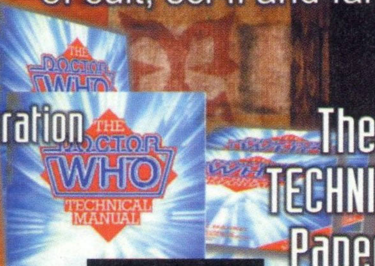
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IT'S THE END, BUT...

BY THE WATCHER

If you're anything like me, and I very much fear that you are, I'm willing to bet that more than once in your life you'll have had a heated debate with a non-fan who refuses to be shaken in his absolute conviction that there was definitely an episode where Maggie Philbin was Doctor Who's assistant with K9 and the General, and they had to prevent Stavros from reactivating the Cybernauts by getting the green maggots to come out of the sea. In fact, such exchanges are so common that one is almost tempted to wonder – as *Space-Time Telegraph* postulated not so long ago – whether Joe Public might actually be getting it right, and it is we whose memories are cheating us.

I recently had the pleasure of attending a party in celebration of a happy development in the lives of two people very dear to me. Late in the evening, I found myself chatting with a group of *Doctor Who*-connected media types, and a middle-aged Not-We couple who had the good sense to work in other, less precarious professions. The husband remained almost completely silent for the entire evening. The wife, however, did not. "*Doctor Who*, eh?" she beamed amicably. "Well of course, I knew the first ever producer of *Doctor Who*. I bet you don't know who that was!"

We dutifully made the sort of interested noises that one makes at parties, murmuring things like "Oh, how interesting! You know Verity Lambert?" Smiling broadly, our interlocutor shook her head in triumph. "No no, I'm talking about the original series, back in the 1960s. Before any of you were born, I should think! No, the original producer of *Doctor Who* was dear old Vere Lorrimer."

For the briefest of moments the Earth wobbled on its axis, and then one of us – a Big Finish director of note – waded courageously into the fray. "Ah, I think actually the first producer was Verity Lambert," he suggested bravely. "I don't think Vere Lorrimer ever did *Doctor Who*."

"THE FIRST PRODUCER OF DOCTOR WHO WAS **DEFINITELY** VERITY LAMBERT!!"

Just for a nanosecond, her face was like thunder. Then she smiled sweetly. "You're far too young to remember. Vere produced the first *Doctor Who*, with William Hartnell."

Another pause. There was a vague and unspoken feeling that things were on the point of turning a teensy bit uncomfortable. I decided to make light of the situation. "Well, they've got the same initials anyway!" I ventured foolhardily. "But no, Vere Lorrimer produced *Blake's 7*, I think."

Mention of *Blake's 7* temporarily leavened the doom-laden atmosphere. Fishing around for something to say, someone volunteered an anecdote about Vere Lorrimer's heroically barmy scheme to add lyrics to the *Blake's 7* theme tune, which naturally led to someone else (I have a dreadful feeling it may have been me) attempting a rendition of the same. Despite enjoying this melodious interlude, our tormentor rallied with an inevitable "Yes, but anyway, before that, he was the producer of *Doctor Who*. He was the first one, with Bill Hartnell and the Daleks."

This, I'm sure you will agree, was the point at which any sane or sober person would have given up. But you have to understand two things: [a] she was infuriatingly condescending, [b] we were infuriatingly drunk. So instead of the discussion fizzling out amicably as it should have done, things started going downhill. One of our number, a *Doctor Who* author, took a cunning new tack and blithely pretended to believe her, pressing for more details. They were immediately forthcoming: dear old Vere had enjoyed his time as producer, and had told her many anecdotes about William Hartnell and the Daleks. Another of our crew, a successful television writer of international repute, pointed out politely that he knew Verity Lambert, and that he was pretty sure that she wasn't Vere Lorrimer. By now we'd dropped any pretence of being normal people, and in our inebriate death-or-glory desperation we rallied together and pointed out that Verity Lambert's name appears on the credits of every episode of *Doctor Who*'s first two seasons, just under the word "Producer". Our poor host even offered to fetch a video from upstairs. But all to no avail: "Yes, but dear old Vere was the first. You're all too young to remember."

If there's a particular kind of intellectual stupidity that enrages me, it's this whole "You're too young to remember" thing. A neighbour of mine who was alive in the 1950s is always bizarrely flabbergasted if I betray any knowledge of Buddy Holly or the Suez crisis or the *Quatermass* serials. "How come you know about that? You're far too young!" he will splutter in mutton-faced stupefaction. According to such paranoid chop-logic, Simon Schama is too young to know anything about the Norman Conquest. To put it another way, anyone who plays the "You're too young to remember" card is quite simply so breathtakingly imbecilic that it verges on the sinister.

Anyway, back to the party, where exasperation was beginning to rear its head. "Look," cried another of our number, whose identity shall remain a closely-guarded secret, "I am the editor of **Doctor Who Magazine**, so I think I know what I'm talking about, and the first producer of *Doctor Who* was *definitely* Verity Lambert!"

A deathly pause. All of Streatham, and some of West Norwood, held its breath.

And then our adversary crumbled. She broke into a generous smile. "Look, it doesn't really matter," she conceded graciously, suddenly making us feel small and ridiculous. To her eternal credit and to our eternal shame, she was going to back down. We hung our heads like naughty children as she continued: "What's important is that Vere was a lovely, lovely man ... *who produced* Doctor Who *for many, many years!!*"

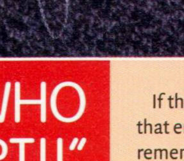
Despite this ultimate provocation, we knew when we were beaten. We mumbled the dispute away into irrelevance, muttering craven retractions like "Fair enough!" and "I'm sure you're right!" All of us, that is, except one. Our comrade, the internationally respected television writer, was braver (or drunker) than the rest of us and was determined that honour be satisfied.

He meandered to his feet, crossed to where the Vere Lorrimer Woman was sitting, and plonked himself down beside her. The opening gambit went something like "Now listen, I've worked in television for 15 years ...", at which point my embarrassment circuits overloaded and I fled.

Let me just add that I have nothing whatsoever against dear old Vere Lorrimer (whose sole involvement with *Doctor Who* in any capacity whatsoever was a walk-on cameo in *Silver Nemesis*). But honestly. The pointless cow wasn't even aware that the poor man was dead until we told her.

I was intending to draw a moral from this story, but I appear to have run out of space. DWM

THE FINAL TEST



WHAT CONNECTS:

1 Edith, Karela [pictured], Lexa, Sutton and Lowery?
2 *The Dalek Invasion of Earth*, *The Invasion*, *The Talons of Weng-Chiang* and *Attack of the Cybermen*?
3 Antodus, Carter, Morbius, Hade and the Fourth Doctor?
4 *Enlightenment*, *Attack of the Cybermen*, *Survival* and no others?
5 A complex secretary, an aged commander, and a couple of sailors?
6 *Shada*, *The Mark of the Rani* and *Paradise Towers*?

ANSWERS FROM LAST ISSUE:

1 All played by children (director Michael Hayes' young son rustled the foliage for the as-yet-unseen monster in *The Androids of Tara*)
2 The actors who played them (Michael Sheard, George A Cooper, Timothy Bateson, Lee Cornes, Paul Jerricho, Stuart Organ) have all served on the staff of *Grange Hill*
3 They all wrote books (*Last Chance For Man*; *Bronze Age Burials in Gloucestershire*; *Black Orchid*)
4 They're the only stories set entirely aboard spacecraft (*Nightmare of Eden*, with its planetary projections, is a moot point, while *Inside the Spaceship* and *The Wheel in Space* both include earthbound scenes linking to adjacent stories)
5 They're all Majors!
6 Pop star relations: Janet Ellis is the mother of Sophie Ellis-Bextor; Liza Goddard married Alvin Stardust; Anthony Head's brother is Murray '*One Night In Bangkok*' Head; Matthew Robinson is Tom Robinson's brother

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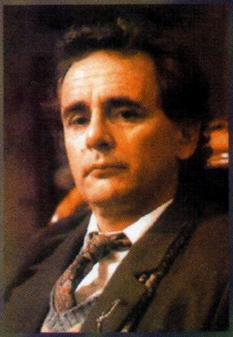

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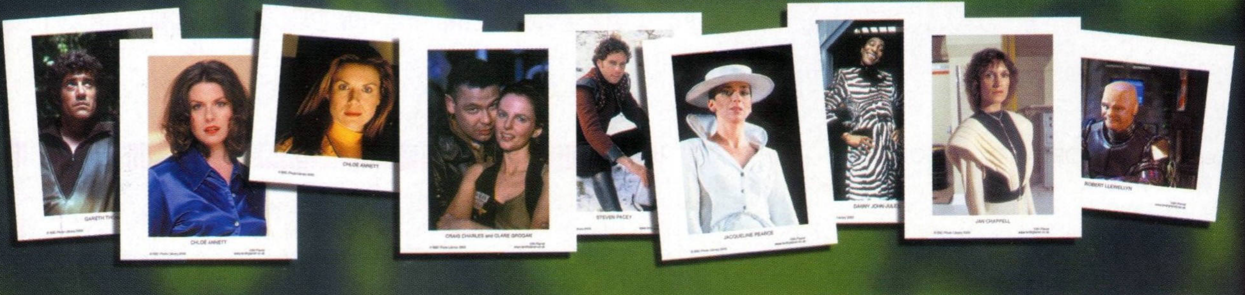
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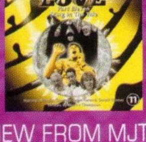

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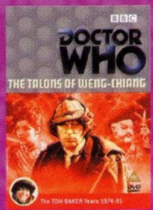
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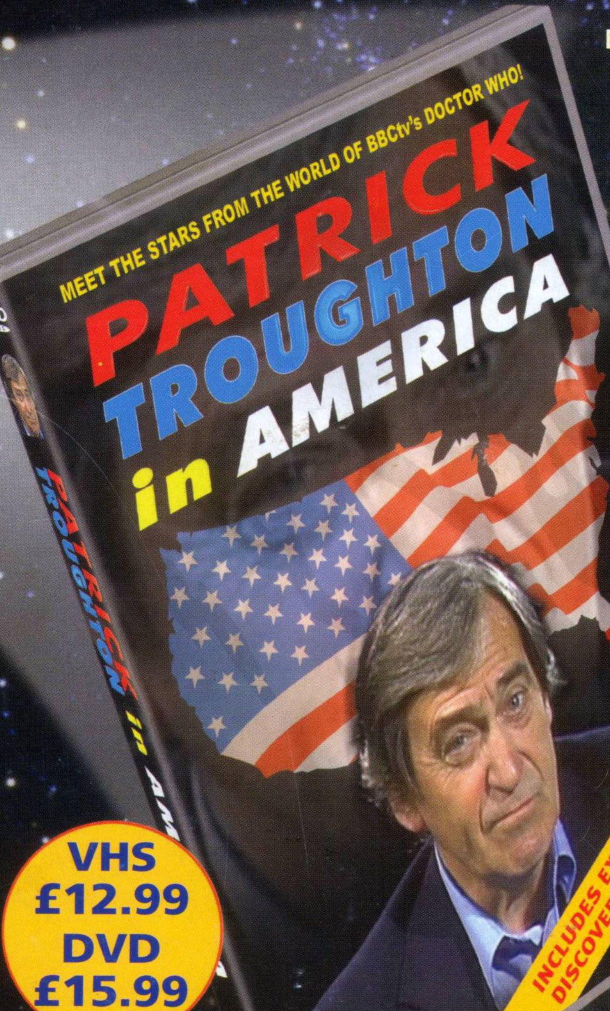
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